NEW YORK MIRROR

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New Series { Volume VI. Whole No. 138. NEW YORK: SATURDAY, AUGUST 20, 1881. Price Ten Cents.

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At the Theatres.

"The play's the thing."—HAMLET.

Monday evening the Bijou was crowded and money was actually turned away at the doors. The little theatre is deceptive in regard to its capacity, holding more people on the ground floor than the orchestra stalls of Booth's will contain. We should judge, subtracting the newspaper tickets and complimentary admissions, that the house amounted to about five hundred dollars, which was large considering all things.

Robert Spiller's Rooms for Rent was the attraction, and the hearty laughter with which the comedy was received gave unmistakable proof that the affair will be a popular success. Some of Thursday's papers gave the piece a severe slating, but we think the result will prove their opinions to be premature and ill-advised.

There are serious defects in Rooms for Rent. The main one is that there is no story to speak of on which the incidents and situations are strung together. If Messrs. Holst and Lee will take the trouble to rewrite the piece, pulling it together and giving it some coherency, it will stand fifty per cent. more chance of being a profitable investment than in its present form. The material is there, and crude as it is, it is essentially comic. We should imagine that the piece owes its origin to one of the numerous German farces that occasionally fall prey to American playwrights; the style of humor, characters and treatment bear strong support to the theory of adaptation, and the fact that one of the authors is a German gives this aspect of the matter further credence. Whatever may have been the source, Spiller has got hold of a good thing, which should be properly written up to supply the lacks that are now evident—want of plot and want of cohesiveness. The first, second and third acts are laid in a boarding-house, where a series of funny mistakes and adventures take place. A bohemian and an artist make the acquaintance of two young ladies, who are the daughters of a military gentleman, and their—but stop! To attempt to elucidate the story would lead to desperation, and as it is as devious as the erst-famous 15-14-13 torture, we will spare our readers the hopeless entanglement from which we cannot extricate ourselves without paying Rooms For Rent several more visits. The company is capital from the top to the bottom of the list. Everyone in the cast did excellent work, and we shall single them out, and give a brief word of praise to each. W. J. Ferguson as Harry Huccleman, a bohemian, presents a perfect gem of acting, reposing in an unworthy setting. Ferguson's Tramp in Fairfax was the first specimen we had of his remarkable genius in the representation of marked character, and since that time he has sustained the reputation acquired by the delineation of that one "bit." In Rooms for Rent he displays his talents to advantage. The peculiar *sang froid*, happy-go-lucky manner, and delicious coolness which distinguish Ferguson in private are happily presented in the person of Harry Huccleman. This may not be acting in the judgment of some, but those who have seen Ferguson lay aside his individualities for the rendition of other *roles* think that it is. We belong to this number. Edward Holst was astonishingly good as Dahl, a jumping-jack ballet-master from Copenhagen. His make-up and comedy business were very funny. Edward Coleman was acceptable as Colonel Bombast—nothing more. William Herbert, a fine comedian, was laughable as Mr. Cleveland. W. L. Gleason and Clarence Gibson deserve a good word for the Detective and the artist, Albert Raymond. Mina Crolius is a lively actress, and she played Mrs. Cutter, an enthusiastic artist who paints your picture, vivaciously. Genevieve Reynolds, a large lady who bears a striking resemblance to Fanny Davenport, was pleasing as Mlle. Rosavilla, but she should not try to sing. Alice Bombast's niece, played by Fanny McNeil, was a pretty little gushing girl, who acted very nicely.

The scenery (by an artist whose name should have been put on the bills) was better than we are accustomed to see at the Bijou. Wonders in the way of setting are done on the little stage, which offers fewer facilities to the machinist, carpenter and painter than any other in the city. The parlor of the third act is remarkably good. The incidental music is bright and tuneful, the costumes are handsome, and Rooms for Rent should crowd the Bijou until September 1, when The Mascotte will be revived with a new cast, new chorus, new dresses and Audran's own orchestration.

* * *

During the brief interim between the closing of Haverly's Fourteenth Street Theatre and the opening Monday night with Haverly's Strategists, the exterior of the house has been brightened with a fresh coat of white paint, the lobby refrescoed and new carpets laid on the floors. Notwithstanding these renovations the fact remains apparent that the theatre needs a thorough overhauling. However effective Fechter's laces and gew-gaws were in the beginning, they have become dingy and soiled, and should be taken out. The theatre was well filled Monday evening, but the critics—or rather the majority of them—had gone uptown to the Bijou. The audience appeared to enjoy the performance immensely, and if hearty laughter and genuine amusement goes for anything the Strategists made a pronounced hit.

Our readers may remember that Clinton Hall first brought this comedy into notice—or, at least, such notice as bad management and a weak company can bring a play. He produced it in New York last season, at the Bijou, in a stealthy sort of way, and Manager Haverly, whose keen scent enables him to ferret out good things, discovered the hiding place of the Strategists, bought it for a song, equipped it with a good company, and sent it to San Francisco, where it ran a month at the Bush Street Theatre to literally overflowing houses. The plot of the piece has been printed in THE MIRROR, and our readers may therefore be credited with more or less knowledge of it. The title, as they know, is derived from the schemes of a certain dashing young gentleman, Jack Rutledge, to win the hand of a coy maiden, whose heavy father is opposed to the match. In accomplishing his object, Jack doubles the personality of his own *pater*, as well as that of the interesting young woman alluded to, and brings about a lot of comical complications and funny situations, which give an admirable chance for the comedians employed in rendering the piece. The author is Theodore Sayre, the son of an eminent physician of this city, and although his work does not entitle him to much fame or the public to the belief that an American dramatist has been found at last, still it is an achievement of which a novice at farce writing need not be ashamed. The dialogue is snappy and brimming over with pertinent colloquialisms, two qualities that never fail to arouse the interest of a New York audience. The Strategists dragged at times Monday evening, but that was the fault of the players, not of the play. The action is not so bustling and busy as it might be, but on the whole the comedy is calculated to please, and we are now not surprised at the warmth of its reception on the road last season. Haverly's name alone is sufficient to commend it to our provincial friends, for that name is never found in bad company, and it has become a trademark more valuable than any of its owner's possessions.

The company is good all around. Joe Polk is funny as Jack Rutledge. In the light comedy passages he scarcely fills the bill, for Polk is not a light comedian. This part is rather a difficult one to play properly. It requires an actor who can do eccentric business as well as genteel comedy. Polk meets all requirements in the first particular. His make-up and acting while impersonating Major Howard or Arthur Rutledge is capital. But we do not like him in the scenes where Jack plays himself. Still we cannot call to mind an actor who could do the character the same justice that Polk does, and his performance is certainly eminently superior to the lame representation through which we were first introduced to the part by Clinton Hall. Frank E. Aiken—himself a star—does all that is possible with the ungrateful *role* of Mr. Rutledge. He is a good actor, understands his business from A to Z, and it is always a pleasure to see such men on the boards, no matter to what disadvantage they may be placed by a miscast. Henry Linden is as eccentric as the character of Major Howard requires. His performance is amusing all through. A. H. Canby as a muscular minister, Harry Bele as a red-headed apothecary, Sam Ryan as a wild Irishman, and L. F. Howard as a German servant, were all well placed. Katie Gilbert was by all odds the surprise of the company. She is a remarkably clever little actress, and she has the genuine spirit which is so essential to the success of a young comedienne. If this was a fair specimen of what the young lady can do, we should like to see her talent shining at Daly's or the Madison Square—it is a pity that such winsome acting should be thrown away on the road. Jennie Carroll's face looked twenty years younger than her wig, but she played the short part of Mrs. Howard nicely. Lizzie Hight was pretty and pert in the guise of a serving-maid. Altogether, The Strategists is well played, well mounted, and well worth seeing. It will run its limit of a fortnight to good business. Jennie Lee, who has just arrived from England, will follow this company, August 29, in her famous performance of Poor Jo.

* * *

Bartley Campbell is just now controlling the lower end of town. My Geraldine, at Niblo's, began a brief but auspicious season on Monday night, the house being well filled, the audiences increasing at each subsequent representation. The piece was minutely reviewed in these columns on the occasion of its production at the Standard last season; we will therefore not go over the grounds again, though we still affirm there is a redundancy of dialogue in the first two acts which could be eliminated with advantage to the piece. A tedium exists some time before the interest commences. A judicious abridgement of the scene and speeches of Mrs. Beebe and Teddy Creagan in the first act would prove an acceptable amendment. The piece was well set, and the cliffs of Coogha Dhual and ruins of Grey Nun Abbey were remarkably fine. Mr. Campbell has surrounded himself with a good company, which he realizes is everything to the success of his productions. Emily Rigl played the deelish, Geraldine, in her usual charming manner, and won the hearts of her audience. It seemed to be the unanimous opinion that the Terance Creagan of Charles A. McManus was the artistic feature of the piece, although W. J. Scanlan succeeded in dividing the honors. He has some pretty scenes with his colleen, which tickled the risibles of the audience immensely. There is a palatable finish to this gentleman's delineations. The Mary Carroll of Emily Baker was an affecting picture of maternal devotion, and many an eye moistened as she parted from Geraldine, and fell prostrate at the feet of her father. Mr. Balfour did not give us a very striking picture of the "man of iron." He seemed ill at ease, and wore a troubled expression more illustrative of his distaste to the character than of his concern for the injustice done his daughter. Besides, his brogue was absolutely exciting! Some of his work, however, was quite creditable, and in other characters he may be a very capable actor. Altogether My Geraldine, as presented at Niblo's, is a creditable representation, and increases in favor nightly. It will be played until further notice.

* * *

The Windsor Theatre opened its doors Monday evening for the season. The improvements in the house during the vacation have been many and judicious, and Messrs. Stevens and Murtha have spent nearly $12,000 in transforming the place into one of the most attractive theatres in the city. The front entrance has been radically changed, and two large electric lights give an inspiriting brilliancy to the whole neighborhood. The lobby near the door has a beautifully tessellated pavement. The papering of the entrance, which is identical with the interior, is of the popular brocade pattern, with a silver-grey tint predominating. Inside the entrance are four glass-paneled doors, over which the words, "Windsor Theatre," are ground in the glass, making a pretty effect. The wainscoting is of a bright cherry color. Two large chandeliers light the centre of the entrance, and two bronze statues, bearing candelabras, are placed at the entrance of the first and second circles. The box-office has been materially enlarged and beautified. Three large mirrors, reaching from floor to ceiling, have been placed at the entrance of the second circle, and ladies can survey their toilettes with satisfaction as they pass in. The auditorium has undergone many changes. The old chairs have been replaced by new ones, new carpets and matting laid, and the whole interior brightly painted and papered. The proscenium boxes have been thoroughly renovated, handsomely papered and draped in maroon. Bartley Campbell's successful play of The Galley Slave was the attraction. Maude Granger's rendering of the rich American heiress, Cicely Blaine, was quite even, albeit an occasional weak spot would obtrude itself, but they were overbalanced by the other excellencies in the characterization. Her scenes with the Baron Du Bois (Charles Maubury) and Sidney Norcott (Frank Evans) were invested with keen dramatic power and interest, while the painful interview with Francesca, in the mistaken awakening to her lover's perfidy, was emotionally picturesque, and almost betrayed the inward revenge she was about to seek against her lover. Mr. Maubury's Baron Du Bois was a puissant picture of ardency, deliberation and determination, and created a most favorable impression in the minds of the audience. He is easy, graceful, polished, possesses unmistakable dramatic talent, and will make a valuable acquisition to our stage. Gussie De Forrest assumed the character of Francesca, and, although lacking the intensity and fervor of Majeroni, gave a most pathetic picture of the wronged and suffering Venetian wife. Frank Evans has been seen so often as Sidney Norcott, that especial reference to his portrayal is unnecessary, further than to say it was, as usual, acceptable. Elsie Moore's Psyche was a little too volatile at times, and remarkably staid at others, although on the whole quite pleasant. Thomas H. Burns played Franklin Fitts in his usual droll and careless manner, while the Oliver Oliphant of M. C. Daly might have been more spirited. The Galley Slave will continue the week, when Rice's Evangeline Company commence a brief season.

* * *

The Standard opens Saturday night with Barney McAuley in A Messenger from Jarvis Section. Mr. McAuley has not appeared in New York since he played with Fulton and Edgar at the old Broadway Theatre.—The Madison Square continues to play The Professor to good business.—Cinderella at School is too good an attraction to be belittled by advertising press notices from obscure papers. Daly's is comfortably filled every night.—Coney Island continues at the Square, and in spite of the *Herald's* turn-tail supplementary "criticism," is looked upon with general disfavor by the press.

The Musical Mirror.

The interviewing has begun preparatory to the musical season, even as the overture is played before the rising of the curtain at the opera, and we, although we find scant material to work on, gird up our loins and scrape the rust off our pen to make a beginning of our labors—labors which, we trust, will result to the benefit of musical art, and which we will do our best to make honest and unprejudiced. We will write of nobody nor nothing without hearing them, and merits alone shall be our criterion. Our praise shall be honest and our censure just, as far as our poor judgment goes. "*Humanum est errare*," and we do not claim exception to the rule; but if we should make mistakes, they shall be those of the judgment, not of the will.

* * *

Remenyi is doing admirably at Koster & Biall's concerts. He is, if not a king, at least a prince of his instrument, and though he lacks the force of Wilhelmj and the masterly breadth of style that distinguish that great artist, whose equal, save Joachim, exists not on this round earth, yet excels him far in that sympathetic inwardness of tone, that indescribable something which, for want of a better word, we call expression, and who, therefore, will always be more acceptable to the ear of the general public, who prefer feeling to technique and soul to mechanism. Remenyi warms to his work in the most extraordinary manner. At first he is weak—almost scratchy. Remember we write from a high standpoint. His weakness would be an ordinary fiddler's strength, and his scratchiness an inferior artist's tone. As he plays, his instrument becomes more resonant, his fingers stop more firmly the strings, his bow becomes a part of the fiddle itself, not a mere tool for the making of sound, but an electric wand which connects the man and the instrument of music, even as the nerves connect the hand and the brain. His face changes from the good-humored, fatherly expression that so irresistibly reminds one of a Catholic priest to the grave countenance of the master; his mouth sets itself in firm lines, his eyes grow fixed, and we see the visage of the Poet! the Maker! the One set apart! whose thoughts are not as our thoughts, who belongs to the realm of fancy, not of fact, and to whom it is given to sound the innermost depths of the human heart, as well as the senseless wood of his violin. The accompaniments are tolerably played by a band of twenty-five, but we confess to preferring those pieces in which the piano only is used. Remenyi is somewhat too erratic for the formal accompaniment of the orchestra, and revels in the freedom given him by the one-man power at the piano.

* * *

Miss Henrietta Markstein is a pianiste of undoubted force—of the very first force, as far as force goes—in fact, so very powerful is her playing that a blind person must inevitably think that he was listening to a man, and a very strong man indeed. It is only when our eyes light upon that pair of muscular, though symmetrical arms, that sturdy, though well-proportioned figure, and that handsome strong face—that one realizes that, sometimes, women rival men in power. Were Miss Markstein as full of feeling as of vigor, she would be a phenomenal artist, but alas! the tenderness that one would expect from her gentle sex, is wanting. She can make the pianoforte rival "the double-double beat of the thundering drum," but she cannot "attune it to sweet Lydian measures." She would play the "Harmonious Blacksmith" to perfection, but when she essays that exquisitely plaintive old Irish melody, "*Cailin dhas cruit na m'bo*," she shows that she has no more appreciation of its wild freshness and tender beauty than the charger has of the daisy he tramples with his iron-shod hoof. Miss Markstein's "Maestoso e con molto energia" is sublime. Miss Markstein's "Affettuoso con espressione" is ridiculous. Let her try to bridge over the step between.

* * *

Mr. Mueller, the solo violincellist at these concerts, would be a very great player indeed if he did not play out of tune occasionally. His tone is firm and good, his execution masterly, his style broad and full, but his intonation faulty. Nevertheless he is an artist, and a good one, and we can forgive a little slip of the finger when the mind is in the right place.

The band is a good band for the place and the purpose. When people are smoking and drinking beer they don't want any more delicacy in their music than in their drink, and Neuendorff's band plays marches, waltzes, comic tattoos and quadrilles with much spirit and plenty of noise, and that is precisely what Neuendorff's band is expected to do under the circumstances.

* * *

We dropped into Daly's Theatre the other night to see and hear Cinderella at School. Miss Fielding sings rather nicely; her voice is veiled but pleasant, and loud enough for the house, but not for the band, which, with that haughty contempt and proud disregard for the singer that characterizes musicians of all but the first order, and that superabundance of brass and meretricious embroidery of flutes and clarionets so marked an attribute of the American variety school of music (?), contrives to put the cart before the horse and make the accompaniment more salient than the singing. Miss Laura Joyce has the remains of a good contralto voice. Mr. Digby Bell sang well as Jack Polo. Musically the piece is naught; ocularly it is charming.

* * *

Miss Kellogg has done well in her honest and straightforward account of the miseries and dangers to which young American and English girls are exposed who, tempted by the injudicious praise and foolish advice of friends, adventure themselves on the troubled waters of European study. She has told much, but not all. Her womanly delicacy revolts from stating plainly the "truth, the whole truth, and nothing but the truth." Just as in the "Slavery days," miscegenation was a subject tabooed in decent society, so the perils of the European stage, especially to the aspirant, are ignored, and it is not considered "good form" to allude to the notorious fact that without money or powerful interest it is impossible for a decent girl to get an opening in any Continental city. The opportunity of testing those powers, so highly extolled by the "old folks at home," and so hopefully trained and carefully tended, must be paid for either in purse or person, and, save in the case of phenomenal talent, all sensible persons will surely agree that "*Le jeu ne vaut pas la chandelle*," or, in the vernacular, "you may pay too dear for your whistle."

* * *

Wesley, the great founder of Methodism, is reported to have said that "it was a pity the devil should have all the good tunes," and therefore he incontinently took a bundle of ballads and, adapting them to sacred words more or less fitting to the music, caused them to be sung in the conventicles and love feasts of the sect with great effect.

We remember to have seen one of those lucubrations, which impressed itself vividly on our infant mind by the very force of its absurdity and irreverence. There is a song in the Beggar's Opera which runs thus:

Can love be controlled by advice?
Will Cupid our mothers obey?
Tho' my heart be as frozen as ice,
At thy look 'twould have melted away.

Now, one would think that an amatory strain like this would be too much for the pure parsonic ear, but lo! the revised edition:

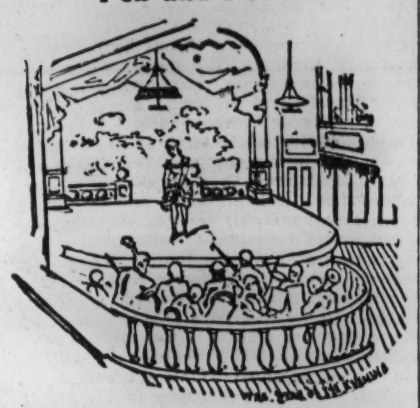
Can kelligion be taught by advice?
Its precepts most certainly may.
Though my heart be as frozen as ice,
At the Word 'twould have melted away.

This is what Miss Emma Abbott proposes to do with naughty but nice Traviata. Whether inspired by her sacerdotal surname, or thinking it a good advertisement, Miss Abbott laid great stress upon having refused to sing in that cod-liver oil and champaign and oysters opera, but now, thinking with Wesley, that the devil should not have the good time, she has reconsidered her determination, and announces that she *will* sing La Traviata, but mark the cunnin' of the darling. True to her Yankee nature, she will "whip the devil round the stump," and therefore sweetly informs us that she is about to issue a revised edition entitled "Cecilia's Love," in which all the naughtiness is left out. Gushing innocence takes the place of vice, and military glory is tunefully apostrophised in place of vinous debauchery. The heroine dies of consumption, not because her conscience accuses her and her lover despises her, but because her young man dances with another girl! The cod-liver oil remains, but the champagne and oysters are transmuted into milk-and-water and bread sop. We fear that La Traviata, without *Una traviata*, will fare like Hamlet, with the Prince of Denmark left out.

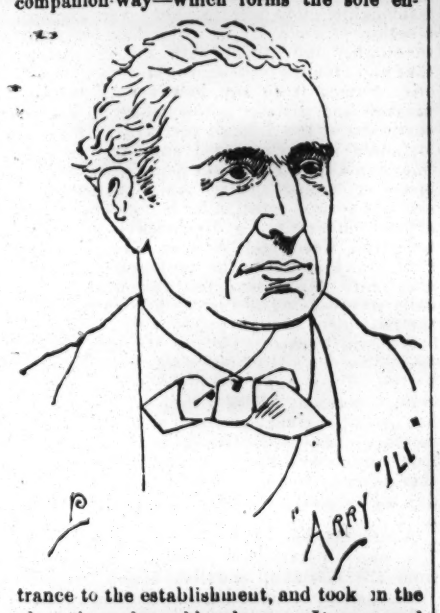
* * *

The Haines piano is an example of what patience and perseverance, combined with energy and skill, can accomplish. Not very many years ago the Haines piano was a florid, weak-toned, pearl-keyed toy suited to country customers who preferred show to sound. Now, it is a handsome walnut or rosewood ivory-keyed, full-toned and brilliant instrument, second to none in the market. The scale is even, the damping superior to most upright pianos, and the whole instrument ranks worthily with those of the first makers—equal to all and superior to some.

Pen and Pencil.



Pencil and I started on our round Monday night, as usual. We meant to look in on The Strategists. Although my intentions were the best in the world, like many other conscientious men, I fell—*i. e.*, I listened to the siren voice of Pencil and struck out on the downward path; in other words, turned our backs to the Square and our blooming countenances toward the Battery. Pencil is a peculiar fellow. He takes special delight in donning a suit of old clothes (between you and me, any of the togs he wears would fill the bill quite as well!) and rambling around the dark streets of the city at unearthly hours, searching for what he is pleased to call "character." This was the reason, he said, as we mounted the ricketty stairs that lead to Harry Hill's Theatre in East Houston Street, why he had favored choosing this chaste resort for the subject of our Thursday morning budget in preference to the play at Haverly's Fourteenth Street Theatre. I had heard wonderful stories about Harry Hill's resort, and it was with considerable interest that I glanced about, when we had emerged from the small hole in the floor—like a ship's companion-way—which forms the sole entrance to the establishment, and took in the place through my h'eagle eye. It was novel to say the least. Groups of men were gathered about fifty tables drinking liquor and paying very little attention to a bad variety show that was progressing on the stage. These men presented a strange contrast to one another. At a table near by sat a venerable looking chap with a long white beard and a bald head, chewing an end of a segar and talking to a friend. In him I recognized an ex-Governor of West Virginia, who I knew to be a guest of the Fifth Avenue Hotel. "Sly old rascal," thought I, "wonder what his constituents would say if they could see him!" At the same table and engaged in a like manner was a soldier from Governor's Island, a flashy Bowery salesman, and a sleepy, seedy individual who looked like a tramp. What a hodge-podge! And it was the same all over the room. Fifth avenue swells hobnobbed



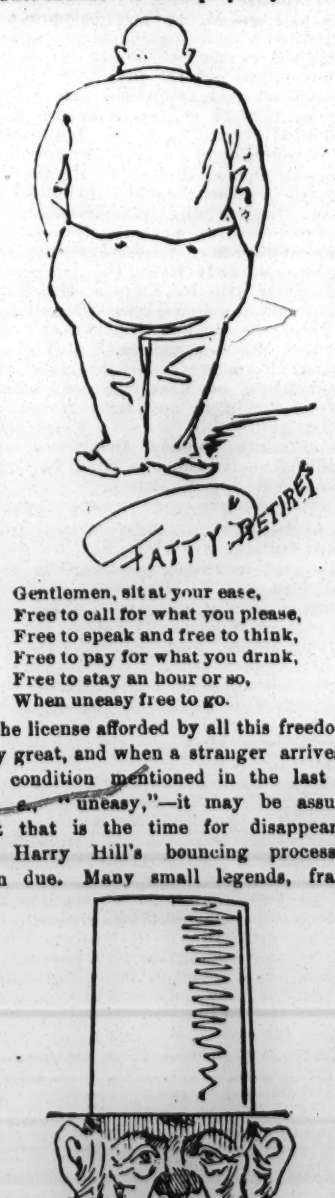
with Hester street pickpockets, and an apparent good nature prevailed amongst all this singular democracy. Harry Hill himself sat near the bar drinking some of his own champagne. His open, pleasant face does not betray his age, and I scarcely believed it possible that he was proprietor of a place, which despite its good order and superficial decency, is responsible for being the nest of vice, infamy and intemperance, from which during the past twenty years thousands of men have gone down to ruin. This mask of alleged respectability, behind which Hill has managed to cover the immorality that is nursed and matured in his dive, so far as I could see, is the most vicious feature of the so-called theatre. It attaches to it a sentimentalism which puts a premium upon evil. Soggery of the worst kind was noticeable on all sides, but Hill keeps a watch over the people whom his liquor inebriates, and any unfortunate whose rum-clouded brain inspire him to sing a Bacchanalian song or kick up a disturbance, gets incontinently "bounced" down the companion-way before alluded to, and thus good order is preserved, and the remaining inebriates are left quietly to spend more money and get more rum without being disturbed. But my purpose is not to sermonize. Pencil and I were on hand for another purpose.

Everything about the hall was dirty and dingy. An odor of stale beer offended my nostrils. It seemed to impregnate the floor, the chairs, the tables, and I am certain that it had impregnated the pug-nosed waitress who took our orders for two glasses of sarsaparilla—great guns! what a decoction that was. It is painful now to think of it. The

walls were hung with placards, sporting and theatrical pictures, and a full set of Hogarth's plate engravings, very rare and very valuable I judged, upon close examination. Hill has poetical longings. I saw several gifted efforts pasted up, which I was informed had been written by the talented proprietor some years ago. Here's one of 'em, referring to the etiquette regulating a small waxed space in the middle of the room, where the light fantastic might be tripped by those who wished (nobody tripped, however, while I was present)!

All gentlemen who may by chance
Within this ball-room meet
Will be expected every dance
Their partners each to treat.
To give to each and all a chance
To join the gay, inspiring dance.
No gentleman or lady fair
Will twice successive take the floor,
While others may be standing by
The Terpsichorean art to try.

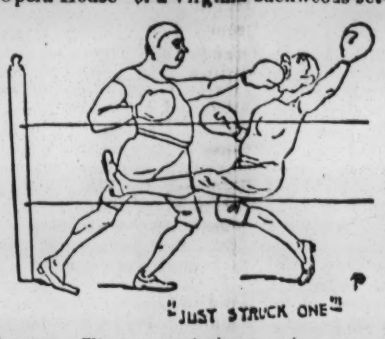
Because nobody danced, it must not be imagined that nobody treated. Another poem instructs novices, like myself, how to conduct themselves with propriety.



Gentlemen, sit at your ease,
Free to call for what you please,
Free to speak and free to think,
Free to pay for what you drink,
Free to stay an hour or so,
When uneasy free to go.

The license afforded by all this freedom is very great, and when a stranger arrives at the condition mentioned in the last line—*i. e.*, "uneasy,"—it may be assumed that that is the time for disappearing, for Harry Hill's bouncing process is then due. Many small legends, framed

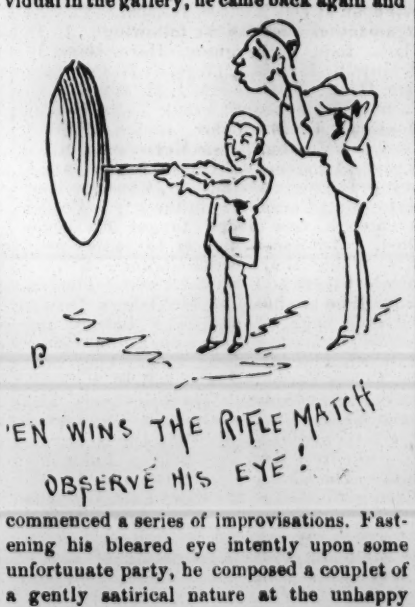
like Sunday school mottoes, are liberally placed around. One cruelly hints that "Lovers are not appreciated here—therefore not wanted." Lovers of decency, decorum and comfort surely are not. The stage next engrossed my attention. The scenery is changed in full view of the audience, and it reminded me of the sort you meet in the "Opera House" of a Virginia backwoods set-



tlement. The star of the evening was a child of thirteen with very bare red arms, very pink flesh tights, and very short green dress, who sang, in that peculiar squeaky manner essential to the successful serio comic of a dive, Billy Scanlan's song, "I love ladies, I love babies." Poor little kid! She was little more than a baby herself, and I felt like spanking her soundly, taking her home to her mother, if she had one, and tucking her up in her crib, where the reeking tobacco smoke, whiskey fumes and coarse language all around her would be forgotten. More sermonizing, by Jinks! Well, I can't help it. Pencil would take me to the hole to study "character;" it's not my fault if such ideas do creep into my mind. They would have crept into yours if you had seen the poor little rat squalling away like mad to a crowd of boozy loafers, and we were two of 'em because we were there. After this young one had retired, to my great relief, a great, hulking mountain of flesh, for all the world the living picture of Dickens' fat boy, rolled in, and from the creases of fat and

adipose tissue somewhere down below his shirt-collar, emitted a series of grunts to the accompaniment of a discordant Dutch band sunk in a little pit (perhaps Boucicault hooked his idea, of hiding his orchestra, from Harry Hill?), and retired. This youth is called Fatty Rush, and in common with a wonderful sawed off horse kept in the basement of the theatre, is Hill's joy and pride. I wonder what it costs to keep this elephantine young gentleman in fodder?

After Fatty, an Irish vocalist made his appearance and sang, while nobody but Pencil and I listened, the classic ballad, "The Bummer's Hotel" to the sympathetic tune of "The Isle of Blackwell." In answer to the enthusiastic recall of a maudlin individual in the gallery, he came back again and



commenced a series of improvisations. Fastening his bleared eye intently upon some unfortunate party, he composed a couplet of a gently satirical nature at the unhappy object's expense, and sang it with great point and vigor to the intense amusement of the audience. Pencil liked this wonderfully, and he laughed too, until the improvisator caught him making a picture, and bellowed forth:

I see a fresh gent with me on a line
For him I think 'twill be easy to find a rhyme;
He's not a stool, and he's not a box,
He'd better go home and take off his socks.
Ritooral rooral-diddy-di-day.

This brilliant sally crushed Pencil. He never smiled again—that evening.

After this improvising worthy had departed, the master of ceremonies made his entrance, and shouted, in the pitch of the street orange-vender, "Now, gents, the 'formance 'll c'nclude with three roun's 'tween Ed Kelly 'n Pat Duffy. This hain't no fun. Hit's a square thing. Both men 'll do their b'st—and don't you forgit it." Then a couple of stout pugilists came out and batted each other's heads, and blacked one another's eyes, and pounded and thumped and slugged until Harry Hill called "time," when they desisted, and passed around the hat for contributions, which were liberal. Pencil got excited during the match, and called for a blood-orange cocktail, which he drank with great zest.

Going through the billiard room adjacent to the theatre, on our way to the shooting range, I saw the serio-comic child, who had evoked my sympathies, still in the garb of many colors and brief material, chalking a cue, and making difficult caroms and cushion shots with an ease and rapidity that took my breath and my compassion away instanter. But I think if a fashionable mother should leave Saratoga or Newport long enough to look at the picture of that infant

playing billiards like an old soldier, her heart would stand still, and she'd return to look after her own cherished brood with renewed anxiety. God help the poor devils whose lots are cast among the purlieus and vice sinks of this Christian city!

Pencil isn't a good shot. I lost faith in him when I saw him deliberately make nothing out of a possible twenty-five in the rifle gallery. I scored one and won the watch.

"Who is that young man?" I asked Pencil (who knew everybody in the place).

"That fellow with the loud jewelry, speckled shirt and oily hair? That's young Simpson, the son of a well-known pawnbroker on the Bowery. He's a regular visitor here." And when I took another look at him I knew he must be a constant *habitue*.

As we ambled through the Square on the way home to our garret, Pencil drew my attention to a pair of gentlemen slouching slowly along in the silvery moonlight. "We can tell our friends we've seen The Strategists," said he.

More of Pencil's "characters," I presumed a brace of tramps. Well, if circumstances compelled me to waste many evenings in Harry Hill's Theatre, it's a toss-up if I wouldn't gladly change places with one of those miserable outcasts in the Square.

Heavens! More moralizing. Next week we shall have to make amends by taking my readers back to respectable society, in the shape of some pennings and pencilling is of a pleasanter, and somewhat more professional character.

Wearily thine,

PEN.

Professional Doings.

—Frank Chanfrau opens his season in Boston with Kit.

—Lawrence Barrett is stopping at the Fifth Avenue Hotel.

—Mr. S. Bateman, Joe Brooks' secretary, is contemplating matrimony.

—Lewis Heywood will play juvenile business with the Vokes this season.

—George Clapham leaves this week to join The World company, not as agent.

—E. J. Weatherall, of the Emma Abbott Opera company, is down from Lake George.

—Minnie Palmer is having some tasteful stage toilettes prepared for My Sweetheart.

—Col. D. B. Hopkins will manage the Windsor Theatre, Boston, for John A. Stevens.

—Frank Sanger says Willie Edouin will bring out the former's new play in New Orleans.

—J. Frank O'Brien, the pleasant secretary of Steele Mackaye, has obtained a resting spell, and left Monday for his home at Halifax.

—The Mendelsohn Quintet Club of Boston left San Francisco on the 2d instant for Australia.

—Will C. Cowper ably supplies the place vacated at the Madison Square Theatre by D. H. Chase.

—John A. Mackay has been engaged for the Edouin Sparks company. He will play the Photographer in Dreams.

—Harry Grahame has left for Philadelphia. The Big Four Minstrels will commence their season in that city.

—Charles H. Pratt, of the Emma Abbott company, left Tuesday for Denver, Col., where Emma opens her season.

—Barney McAuley opens his season tonight at Bridgeport, Conn. On Saturday night he comes to the Standard.

—Gertie Granville has fully recovered from her illness. She plays this season at Harrigan and Hart's new Comique.

—Laura Clancey has been secured by Frank Mayo for leading juvenile parts, including Julie De Mortimer and Parthenia.

—George W. Howard, formerly with the Rice Surprise Party, and not John A. Mackey, has been engaged by the Harrisons to do Graham's business.

—Our correspondent at Brenham, Texas, writes that Eugene Pillot has ceased negotiations for the Tremont Opera House at Galveston, as he thinks $100,000 rather an elaborate figure for it.

—Louise Searle Anway is the way to address the cunning little Mascotte. Anyway, that is her new name. She will continue singing Bettina with Wilbur's Company on the road next season.

—Eugenie Blair (Mrs. Forrest Robinson) has, happily, quite recovered her health. It will be remembered the twain were recently married in Chicago, when it was supposed Miss Blair was on her deathbed.

—Louise D. Reynolds' first American season will commence in October, when she will make a concert tour through New England, assisted by Annie Louise Cary and the Beethoven Club of Boston.

—Won at Last, as given at Wood's Theatre in Philadelphia, recently, was not Steele Mackaye's, but an English play of the same name. Young O'Brien went over to Philadelphia and saw the performance.

—The new comic opera by Solomon and Stephens, entitled Claude Duval, or Love and Larceny, will be produced in this city the coming season. It will be sung for the first time at the London Olympic.

—Both of Mr. Haverly's theatres, the Fourteenth Street and Fifth Avenue, are being recarpeted, newly frescoed, and newly painted, besides having new stages erected and other interior improvements made.

—Smith and Hawley, managers of the Fifth Avenue company, playing Augustin Daly's New York successes for the coming season, have engaged a fine company, including John Hart, the well-known comedian.

—Mark Twain saw The Professor the other night, and was pleased with the performance. Some of the company played point blank at the box wherein Mark was seated, and all were happy whenever the great humorist smiled.

—The regular season at the Madison Square Theatre will begin the latter part of September, when a dramatization of Mrs. Burnett's story, Esmeralda, will be presented. The Professor will hold the boards till then.

—The scenery, scene plots, costumes, etc., of the Snake Charmer, by Audran, to be produced at the Bijou this season, are now on the way from Paris. The management have the exclusive right to produce this opera for one year.

—Mr. Daly has a number of new comedies which he will probably produce this season, though if the public demand it, he will give several emotional pieces, having engaged a company fitted for both comedy and society plays.

—Victor, the famous New Orleans *restaurateur*, has leased the building between the Academy of Music and the St. Charles Theatre, which he will open as a hotel for the profession visiting the Crescent City. Victor is popular.

—Lawrence Barrett will appear in thirty-four cities this season. He plays two engagements in this city at the Fifth Avenue, opening in Richelieu, which will be followed by his new play, Pendragon, by W. W. Young, of Chicago.

—The new play written for Gus Williams by Mr. Lanergan, of the *World*, and Major Calhoun, of the *Ledger*, will be produced at the Detroit Opera House on the 25th instead of in Buffalo, as had been intended. It was written to order in one week.

—The following people have been engaged for Needles and Pins: Blanche Seymour, Helen Coleman, Louise Dempsey, Jennie Fisher, John Hart, Donald Robertson, Ignatius O. Byrne, and M. N. Haviland. Frank Hawley is business manager.

—The Strakosch opera season in New Orleans promises to be a lively one. Already six proscenium boxes have been sold at auction, realizing $1610 more than the subscription prices. The season opens December 10, and Gerster will be the prima donna.

—Marcus Mayer says theatricals were so dull in England, Ireland, Paris, Constantinople, Antwerp, Belgium and Jerusalem, that he hastened back to his native heath via Halifax, in order to be in at the death of the various combinations this season.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OLIVETTE COMPANY: Bloomington, Ill., 23; Springfield, 25, 26.
ANTHONY, ELLIS AND HATHAWAY'S MAJESTIC Co.: Auburn, N. Y., 18; Rochester, 19, 20; York, Pa., 24.
A. M. PALMER'S UNION SQUARE THEATRE Co.: Chicago, 29, eight weeks.
ADA GRAY: Toronto, 22, week.
AUGUSTIN DALY'S NEEDLES AND PINS Co.: Rochester, N. Y., 30, 31.
BARNEY MCAULEY: Standard Theatre, New York, 22, two weeks.
BROOKS, DICKSON AND CLAPHAM'S MINSTRELS: Schenectady, N. Y., 24; Kingston, 26.
BARLOW, WILSON, PRIMROSE AND WEST'S MINSTRELS: Wilkesbarre, Pa., 18; Danville, 19; Harrisburg, 20; Reading, 23; Norristown, 25; York, 27.
BIG FOUR MINSTRELS: Philadelphia, Pa., 27, week; Springfield, O., Sept. 6, week.
BARRY AND FAY SPECIALTY Co.: Boston, 29, week.
BARTLEY CAMPBELL'S MY GERALDINE Co.: Niblo's Garden Theatre, New York, commencing 15.
BARTLEY CAMPBELL'S GALLEY SLAVE Co.: Windsor Theatre, New York city, commencing 15.
BUFFALO BILL SENSATIONAL Co.: Davenport, Ia., 29, 30; Minneapolis, Minn., 27.
COLLIER'S CONEY ISLAND: Union Square Theatre, New York city, 15, two weeks.
CORINNE MERRIEMAKERS: Boston, 8, two weeks.
CLIMAX COMEDY Co.: Indianola, Ia., 15, week; Chariton, 22, week; Custon, 29, week; Garden Grove, September 5, week; Leon, 12, week; Bethany, Mo., 19, week; Trenton, 26, week.
COLLIER'S BANKER'S DAUGHTER Co. 1: Grand Opera House, New York City, 15, two weeks.
CORA VAN TASSELL DRAMATIC Co.: Tunkhannock, Pa., 18, 19; Pittston, 20; Montrose, 23, 24; New Milford, 25, 26; Scranton, 27; Manch Chunk, 29, 30; Catasqua, 31, September 1; Allentown, 2, 3; Reading, 5, 6; Lebanon, 7, 8; Harrisburg, 10.
EMMA ABBOTT OPERA Co.: Springfield, O., 29, week.
FRED. B. WARD DRAMATIC Co.: St. Louis, Sept. 4, week.
FRANK CHANFRAU: Boston, Sept. 4, two weeks.
FANNY LOUISA BUCKINGHAM: Boston, Sept. 12, week.
FORD'S OLIVETTE OPERA TROUPE: St. Louis, Mo., 8, two weeks.
GUS WILLIAMS: Buffalo, N. Y., 18, 19, 20.
GEORGE CLARKE'S CONNIE SOOGAH COMBINATION: Boston, Mass., 15, week; Buffalo, N. Y., 22, week; Syracuse, 29, 30, 31; Rochester, Sept. 1, 2, 3; Auburn, 5; Binghamton, 6; Scranton, Pa., 7; Pittston, 8; Williamsport, 9; Danville, 10; Pottsville, 12; Reading, 13; Lancaster, 14; Lebanon, 15; Harrisburg, 16; Allentown, 17; Baltimore, Md., 19, week.
GEORGE FAWCETT ROWE'S SNIFF COMBINATION: New York city, 22, four weeks.
HAGUE'S EUROPEAN MINSTRELS: Philadelphia, Sept. 12, one week.
HARRY WEBER: Chicago, 15, week.
HAVERLY'S EUROPEAN MASTODON MINSTRELS: Carson, Nev., 18; Virginia City, 19, 20; Salt Lake, Utah, 22; Cheyenne, Wy. T., 24; Denver, 25, 26, 27.
HAVERLY'S NEW MASTODON MINSTRELS: Bangor, Me., 18; Portland, 19, 20; Salem, Mass., 22; Lynn, 23.
HAVERLY'S WIDOW BEDOTT Co.: (Charles B. Bishop.) Leadville, Col., 18, 19, 20; Denver, 22, 23, 24; Georgetown, 25; Central City, 26; Golden, 27; Columbus, Neb., 29; Fremont, 30; Omaha, 31; Lincoln, Sep. 1, 2; Council Bluffs, 3; Des Moines, 5; Rock Island, Ill., 6; Joliet, 7; thence Indiana circuit.
HAVERLY'S STRATEGISTS COMB.: Haverly's Fourteenth Street Theatre, New York City, 15, week.
HOEY AND HARDIE COMB.: New York city, September 12, week.
JOHN T. RAYMOND: Boston, September 5, two weeks.
JOSEPH A. GULICK'S FURNISHED ROOMS COMB.: Cincinnati, 13, week.
JAY RIAL'S HUMPTY-DUMPTY Co.: New Haven, Conn., 19, week.
KATE GLASSFORD'S DRAMATIC COMB.: Montreal, Can., 22, one week.
LAWRENCE BARRETT DRAMATIC COMB.: Milwaukee, Wis., Sept. 5, one week; Pittsburg, Pa., 12, one week; Dubuque, Iowa, 22.
LEAVITT'S GIGANTEAN MINSTRELS: New Bedford, Mass., 24; Boston, 27, week.
LEAVITT'S RENTZ SANTLEY Co.: New York, 29, week.
LEAVITT'S SPECIALTY Co.: Philadelphia, Sept. 5.
LEAVITT'S RENTZ MINSTRELS AND VIENNA LADY ORCHESTRA: Washington, N. J., 18; Lambertville, 19; Burlington, 20.
MITCHELL'S PLEASURE PARTY: Lincoln, Neb., 22, 23.
M. B. CURTIS' SAM'L OF POSEN COMB.: Chicago, Ill., 29, two weeks; Cincinnati, O., Sept. 5, one week.
MAGGIE MITCHELL'S COMB.: Baltimore, Md., 29, one week.
MY PARTNER (Aldrich and Parsloe) Grand Opera House, New York city, 29, two weeks.
MR. AND MRS. W. J. FLORENCE: Boston, Mass., Sept. 5, two weeks.
MAPSIT AND BARTHOLOMEW'S COMB.: Halifax, N. S., 15, one week.
MORTON'S BIG FOUR MINSTRELS: St. Louis, 29, one week.
NICK ROBERTS' 40 CLOWN MINSTRELS: Brooklyn, Oct. 3, week; New York, 10; Boston, 24.
OLD SHIPMATES COMB. (Frank Mordaunt): Bradford, Pa., 30, 31; Buffalo, N. Y., Sept. 1, 2, 3.
ROBSON AND CRANE: Detroit, Mich., Sept. 5; Boston, Mass.
ROSSI DRAMATIC Co.: Boston, Mass., October 3, two weeks; New York city, 17, two weeks.
RICE GOODWIN COMB.: Boston, Mass., 8, three weeks.
RUTH COMBINATION: Newark, N. J., 18, 19, 20; Brooklyn, N. Y., 22, week.
ROSE EYTINGE IN FELICIA: Paterson, N. J., 27; Saratoga, N. Y., 29; Burlington, Vt., 30; Montreal, Can., 31, Sept. 1, 2, 3.
SPILLER'S AFTER THE OPERA: Boston, 22, two weeks.
SPILLER'S ROOMS FOR RENT COMB.: New York city, 15, four weeks.
SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Big Rapids, Mich, 19, one week.
THOMAS W. KEENE: Cleveland, O., September 5, one week.
VOKES FAMILY: Cincinnati, September 5, two weeks.

BOSTON.

Boston Museum: The Mascotte continued the attraction during the past week, and during this the seventh and last week of the preliminary season, Billee Taylor will be produced with the following cast: Billee Taylor, Eugene Clarke; Sir Mincing Lane, H. E. Dixey; Christopher Crab, Sig. Brocolini; Ben Barnacle, George Frothingham; Captain Flapper, A. W. F. McCollin; Phœbe Fairligh, Rose Temple; Eliza Dabsy, Emma Burgess; Arabella Lane, Irene Percy; Susan, Rose Dana. Next Monday, the forty-first regular season will commence, the opening bill being The Rest Day and Doing for the Best, most of the members of the company appearing upon this occasion.

Oakland Garden: Corinne has played one of the most successful engagements of the season, and the little lady has every reason to feel proud of her success. Corinne as Olivette, presented the character in a neat and artistic manner, taking advantage of every point, and showing wonderful intelligence for one so young. Her voice is gradually growing stronger, and the manner in which she sang the "sob song," with the business introduced, is alone worth the price of admission. The supporting members of the company include Miss Lorraine as the Countess, Frank Hayden as Valentine, Mark Smith as De Merrimac and Miss Farrell as Velontine were quite successful. On Thursday evening The Magic Slipper was presented, with Corinne as Cinderella, and was received with much favor. During Act II. an olio was introduced, in which, among other specialties, Corinne appeared as the Sergeant (Pirates of Penzance) making a great hit and receiving numerous encores. Leila Farrell was very successful as the Prince, her neat and attractive manner making her a general favorite. At the matinees Pinafore was presented, Corinne renewing her former great success as Little Buttercup and James A. Gilbert repeating the favorable impression made as Dick Deadeye last season. Should Corinne and her company visit the city during the regular season they would undoubtedly meet with a hearty welcome. This week Pinafore, on board ship, in real water, with W. H. Seymour, J. T. Dalton, Henry Molten, J. A. Gilbert, Harry Haskell, Lizzie Harold, Amy Gordon, Florence Durant and others in the cast.

Halleck's Alhambra: This week, after extensive preparations, The World will be presented, for the first time in this city. Naturally there is some opposition to the production, and Messrs. Tompkins and Hill, of the Boston Theatre, have notified Mr. Halleck that they have purchased and are the sole owners of the right to produce this drama in New England, and that they shall take measures to enjoin him from the production. Mr. Halleck will nevertheless produce the drama, and the initial performance will take place 15th.

Forest Garden: Reconstructed Pinafore has been withdrawn, and this week Butler's Gigantic Congress of Celebrities will appear in a grand entertainment, presenting three and four separate acts on the stage at one time.

Park Theatre: The large sign in front of this theatre has been removed, and the box-office is now open for the sale of tickets for the first attraction of the season, After the Opera, which will be followed by John T. Raymond in Fresh.

Howard Athenæum: A strong and attractive bill will be presented at the opening, which takes place the 22d. A number of alterations and improvements have been made during the Summer months, adding much to the beauty of this popular place of amusement.

Gaiety Theatre: Opens the 29th, with the Strategists. Gus Williams, Hermann and Fun on the Bristol will appear early in the season.

Boylston: A variety performance, introducing among others Little Daisy Stanwood, who has become a favorite, will be presented during the week.

Items: The Rooney-Miner Combination appear at Halleck's next week.—Uncle Tom's Cabin will be produced at Oakland Garden, Sept. 5.—J. H. O'Connor, formerly of the Corinne Merriemakers, joins the Holmans.—Annie Clarke, who appears as Rachel Heywood in the Rent Day next Monday, came to this theatre just twenty years ago, acting as juvenile lady for five seasons, and holding the position of leading lady the remainder of the time.

CHICAGO.

Hooley's (R. M. Hooley, manager): Fair attendance kept up with The Danicheffs, and probably would have been profitable the entire week, but the arrangements made for the debut of Mollie Prindiville were strictly adhered to, and a large audience greeted her appearance. The young lady, for she is only 17, exhibited much dramatic ability and strength. Her personation of Pauline was graceful and effective. Physical development will add power and strengthen her voice, and she will prove a valuable acquisition to the stage. She was repeatedly called before the curtain, and received several large floral tokens. Lady of Lyons at matinee to day, Richelieu two nights, and the house will close for a short time.

McVicker's (J. H. McVicker, manager): The World is certainly a financial success. Improvement is noticeable in some of the characters. Agnes Proctor was unable to take her place at the Wednesday matinee, as she has been suffering from a painful disease which has been said to be neuralgia of the heart, and the part of Mabel Huntington was put into the hands of Grace Roth. It was such an unexpected and sudden call that she had no time to prepare and read the lines from the book. By evening she was well up in the lines, and has since filled the role in a very pleasing and commendable manner, receiving considerable applause. She will remain with the company. Even the intense heat of the past week has not abated the interest, and good houses continue. Elegant souvenir programmes will be presented at the twenty-fifth performance.

Grand Opera House (J. A. Hamlin, manager): The Mascotte is kindly received here and will probably draw good houses the entire two weeks. Curiosity made people on the alert, and they found a packed house. The presence of W. T. Carlton, Henry C. and James G. Aeakes in the cast was a warrant for some good vocalization, and the audience was not disappointed. The pleasing comic opera is given in an enjoyable manner. As it is the first presentation here no comparison can be made. The gobble and baa song and duett has been nightly applauded and encored. W. T. Carleton has physical proportions displayed to especial advantage in the peasant costume of Pipps, and he is sure to receive recalls in abundance from the fair and gentle portion of the audience, even if they have to incur the displeasure of their manly escorts. But the sterner sex have some chance for retaliation in giving Adelaide Randall, as Bettina, enthusiastic applause. While the singing and acting might admit of more than she exhibits, she certainly gives a pleasing performance. The chorus has got into good condition, although a little at fault the first night. The Mascotte is in good running order, and will be kept on till the 22d, when the Union Square Company commence their extended engagement.

Olympic (Z. W. Sprague, manager): it is fortunate for this house that the Forbes Company terminate their engagement with this week. Black Diamonds has in no way been a success, and the voices of the actors have mournfully echoed around the almost vacant auditorium. Next week a new play, author as yet unknown, called A Dark Corner, will be presented. Excellent effects are promised. Harry Webber will appear in his favorite role of the detective.

Exposition Hall (Milward Adams, manager): Fine audiences have attended during the week. The coming week, which is the last, will be an interesting one, as the favorite selections will be given, and several new pieces played. The concerts have been a grand success.

Items: Haverly's new theatre is nearly finished. The fresco painters are at work, and everything will be ready by Sept. 12, when it will open with Robson and Crane in Webb's adaptation of Shakespeare's Twelfth Night. It is possible that there may be a special extra performance the Saturday evening before the 12th. J. H. Haverly left for New York evening of 11th.—The Lyceum is being brightened up, but it is not yet known who or what is to be there during the coming season.—H. M. Markham has gone East to arrange for the opening of Frank Frayne's season at Newark, N. J., Sept. 5. He will act as stage and general manager.—F. L. Greenwood starts for the East to-day. He will visit New York and Boston, combining business and pleasure.—Ed Buckley left for New York 8th.—Mrs. F. M. Bates leaves this evening for New York to join Colville's Michael Strogoff company.—Grace Roth withdrew from the Keene company, not relishing the idea of so much travelling necessarily required in the extensive tour.—Oct. 3 will open a tragedy week; McCullough will be at Haverly's, Barrett at McVicker's and Keene at Hooley's.—Lewis Morrison and Forrest Robinson leave here to join the Legion of Honor company; James O'Neil to begin with Hill as Deacon Crankett; Rose Wood to join Jefferson as leading support; Harry Langdon to rejoin John McCullough and Russell Barrett will soon start for New York with intent to punish the World folks.—John Dillon has done so well that he will stay out another week.—J. P. Lester is here making up a company to visit Hoosierdom.—Manager Foster, of Des Moines Academy of Music, is in the city.—J. A. Lord will start on the road the 1st, commencing in Kansas.—Ella Baker will go to St. Louis with Mattie Nickers.—E. R. Dalton and wife and Amelia Watts have been engaged as members of the Murray and Hartland company.—Tom Coleman goes to the National.—Charlie Drew will go to Cleveland 16th.—Harry Phillips has been attending to the paper for Keene's next season. In a few days he will go to Cleveland, as the season commences there 29th.—Harry Langdon has been sick with gastric fever, but has so far recovered that he will start for the East this evening.—Inez Sexton passed through here the first of the week on her way to Grand Rapids, where she is taking a rest.—The Florence Herbert company will open at Des Moines, Ia., 22d. The reorganization comprise the following: J. P. Clark, Rob. V. Ferguson, Harry Grey, R. G. Guptill, J. S. Cummings, J. H. Cunningham, C. E. McDermeth, J. H. Whitely, G. F. Selleck (manager), Frank Lane, George Montigue, C. M. Fisher, Emma Whittle, Frederica Edstrom, Josie McDermith, Ellen Weaver, Imogene McPharren, Nellie Castle, Lettie Lillian, and the star, Florence Herbert.—Matt Canning is in the city.—Forbes invented a new dodge to get his house filled. He issued tickets to ladies good only when they could induce a man to escort them and pay for a seat.—Pendragon will be produced at McVickers' during Barrett's engagement.—The Baeder and Jarrow Dramatic company opens its career at South Haven, Mich., 15th. They will star Emma Verne in Alvina.—Z. W. Sprague arrived this morning. He is as cheery and social as ever.—The Chicago Chickering Quartette and Jessie Bartlett Davis gave a musical entertainment at Geneva Lake this week.—The Chicago Quartette and H. M. Dixon performed at Rockford Fair Grounds 11th.—Col. Carleigh, of Ann Arbor, Mich., has a company engaged to support him in his Michigan circuit, consisting of Lettie Allen, Kate Singleton, Mamie Johnson, George O. Morris, Charles Theodore, Ed. Langley and Lawrence Marston. B. F. Bower, of the Detroit *Evening News*, will manage. Shakespearan and other plays will be given, and we are assured that the Colonel has no intention of invading any of the neighboring States. Chicago is safe.

PHILADELPHIA.

Four theatres are now open, and in full blast. The Opera House joined the list on Monday night, for two weeks, with The World, to be followed by Maud Granger in the Galley Slave. The World had been running at the Walnut for two weeks, but it will be seen to much better advantage at Mr. Goodwin's Theatre on Chestnut street. We are likely to get enough of The World. After it is withdrawn from the Opera House it will have run four weeks. Early in September, Mr. Clarke's theatre up in South Broad street, and the Lyceum, will take it up and run it until the people get tired of it.

The Walnut produced Uncle Tom's Cabin on Monday night, with Mrs. George Howard as Topsy. It would be a wonder if Uncle Tom were not well done by this time. Maud Granger appears on Monday next in Fairfax.

The new Eighth Street Theatre is a success. The rates are very low, and the consequence is that there is a big attendance. The theatre is really very cool. The cooling apparatus works well, and the members of the new stock company work well, too, and Manager Brown is likely to make a success of it. The play which has been running from the start, Little Em'ly, gave way on Saturday night to The Danicheffs. It is put upon the stage in a very creditable manner, and the performance is very even and worth seeing. The Red Light follows next Saturday night.

The little museum is also doing very well. The Hunchback was brought out on Monday night to good house and with the usual good taste. The Museum has not a great company, but it is a hard working company, fully capable of handling a play intelligently.

Items: There is to be somewhat of a change in the coming season in the way of opening nights. The Eighth Street Theatre has led the way, and will hereafter produce its new plays on Saturday nights instead of on Mondays.—The Chestnut Street Theatre, it is understood, will adopt the same plan. The idea, of course, is to reach the Sunday papers more fully. People read more that day, and have time to devote to criticisms. It may work, and it may not. Time will tell. Mr. Nixon, associate manager of the Walnut, has been spending some time at Cape May. He is now at Atlantic City with his family. The Opera House has a new chandelier, one of the largest ever made. It makes the theatre even still more beautiful.—When the Kiralfy brothers get through with Michael Strogoff in your city they will bring the piece over here under the management of Messrs. Goodwin and Zimmerman. The Academy of Music, which has a splendid large stage and seats 3000 people, will be used. There is no other stage in town large enough to produce Strogoff.—Manager Mendum, of the Arch, writes from Liverpool that he will be home on the 21st. He has purchased three French plays.—The Chestnut Street Theatre has been very much improved. New folding chairs have been put in, and the dingy-looking play house has been transformed into a very pretty theatre. It opens Sept. 10.

CINCINNATI.

Henck's Opera House (James Collins, manager): Joseph A. Gulick's Furnished Rooms combination fired the opening gun of the theatrical campaign 13th. Notwithstanding the fact that the thermometer registered in the vicinity of 90°, a crowded house was in attendance, and heartily enjoyed the attendance. The "farce-comedy," as the bills style it, is in four acts, and exhibits the handiwork of a thorough artist in construction. There is little, if any, pretence to plot, a series of ludicrous situations forming the main characteristics. Patti Rosa (Mrs. Robert L. Scott), the leading female artiste, as Roxana, developed an ability that insures her success. She is above the average run of soubrettes, having a good stage presence, and a voice in excellent cultivation. Alf McDowell, D. H. Fitzpatrick, and Wash Melville, made a very clever trio of comedians. The former artist was last seen here with the favorites in Long Branch at Pike's, and met with a warm reception. The remaining members of the troupe are thoroughly at home in their various roles, and Manager Gulick can safely be accredited with having secured an attractive play and an efficient company to present it. The mounting of the play is in keeping with the usual liberality which actuate the management, and a successful week is anticipated on all sides. Isaac the Jew combination is underlined for week beginning 22d.

Coliseum Opera House (F. Buchmann, manager): A house packed to repletion witnessed the opening performance 13th. The notable features were the Garettas in their accustomed act; Williams and Pickert, in clog dances; J. H. Ryan, the Irish comedian formerly with Joe Emmet; Hines and Blossom, song-and-dance artists; Miss Earle Remington, serio comic vocalist, and the colored trio, Mme. Zara, Miss C. A. Thomas and W. A. Fernandez. Mr. Douglass, the energetic man of business, came out before the curtain during the opening performance and, after giving his views on the Stubbs bill interdicting Sunday theatricals, announced that sacred concerts would be given each Sunday during the season.

Items: Billy Epply during the past season connected with Snelbaker's Majestics in the capacity of treasurer, has recently opened a grain and stock exchange in this city.—Professor D. B. Hughes, of Henck's, has returned after a three week's sojourn in Boston.—Harry Vance and William Bowers depart 20th for St. Louis, joining Manager John Norton's company in the support of John McCullough's company during the ensuing season.—Manager Snelbaker, of the Vine Street Opera House, and his capable lieutenant, John Morrissey, are both in the city preparing for the opening of their theatre, which occus 29th.—Manager Frank Harff, of the Highland, has engaged Signor Tagliapietra, who will appear as the soloist of the current week's concerts.—O. G. Bernard, manager of the Hazel Kirke combination, which has been presenting that tearful drama to the inhabitants of the Pacific slope, arrived in Cincinnati 11th en route to the metropolis.—Minnie Robinson, serio-comic, left for Cairo, Ill., 14th, opening a two weeks' engagement in latter city 15th.—The familiar green baize curtain has been shelved at the Grand, and during the coming season the new curtain being painted by De Witt C. Waugh will alone be used.—Upon the opening night, 29th, an ordinary scene will be used in the first set, and the conclusion of the opening act will afford our amusement-goers an opportunity of witnessing the new drop for the first time.—The sisters Hall (Pauline and Albertine) will be members of the Warner and Stanley Burlesque Company during the season of 1881-2.—Jeff Fields, assistant stage carpenter of the Grand, is in Michigan, supervising the fitting up of a new opera house in Kalamazoo.—Mr. and Mrs. Harry Rainforth will tour throughout Kentucky during the next six weeks, giving a series of their interesting dialogue entertainments.—Selden Irwin, a very clever artist himself, will perform the advance work for the Pttle party.—Leigh Lynch and wife, the latter professionally known as Annie Teresa Berger, departed early last week for a short sojourn at Jackson, Mich.—Manager James Douglass, of the Coliseum, has secured the services of John Bowers as stage carpenter for his house.—The Black Crook will in all probability constitute the inaugural card at the Vine Street Opera House.—A large amount of the old National Theatre scenery will be called into requisition during the ensuing season at Robinson's, and the master machinist of the latter house is busily engaged in overhauling and remodeling same.—The advent of Barnum's Circus is being extensively heralded, the dates of the performances here being fixed for the 22d, 23d and 24th.—Charles H. King, a well known banjoist, left for Syracuse 14th, joining Cal Wagner's Minstrels at latter place.—Charles S. Smith, during the past few months in charge of the Snelbaker Majestics, has returned from Denver, Col., and expresses himself as thoroughly satiated with the arduous duties incidental to amusement catering in the wild West.—John G. Nagle, last season connected as manager with the Abbey-Hickey Spanish Students, has now transferred his attentions to the Roman Students, and is at present in the city.—Patti's manager, unmindful of the high status Cincinnati has attained as an art centre, has omitted the Paris of America in the list of cities to be visited by the fair songstress in her tour, and in consequence there is a deep wail arising from the noble army of idiots who stand ready to encourage foreign celebrities of the Bernhardt and Patti order by investing in $8 and $10 seats.—It is to be hoped, for the welfare of the latter, that the inexorable potentate will reconsider and recall his determination.

SAN FRANCISCO.

California Theatre (Field and Maguire, managers): W. E. Sheridan closed his engagement Sunday night, 11th, with Richard III. The house will be closed till the 12th, when Haverly's United Mastodons return for three nights and Saturday matinee. The management have not exactly "thrown up the sponge," but they appear uncertain as to what they will have next, although they say their New York agent (Gen. Barton) is on the lookout for attractions, and will send anything he thinks there is money in, but in the present unsettled condition of our theatrical season, prefers to wait until things assume a more encouraging aspect. It is probable that Baron Seeman, the magician, who is reported on his way here, will be the next attraction, providing the lottery law can be "fixed" to allow the distribution of gifts.

Bush Street Theatre (Charles E. Locke, proprietor): Miss Charlotte Thompson, formerly a favorite under the old California Theatre *regime*, made her first appearance here in nine years 8th, before a large and fashionable audience, in her well-known creation of Jane Eyre. She has been so thoroughly indentified with the character that an extended *critique* would be superfluous. Suffice it to say, however, it was a finished and artistic performance in every particular of the difficult portrayal. She is fortunate in having good support, W. E. Sheridan's Lord Rochester being a masterly piece of acting. Miss Annie Adams deserves a special mention for her careful and artistic rendering of a disagreeable character—Mrs. Reed, and William Yearance as Prof. Brocklehurst in the prologue, likewise excellent. Miss Thompson was enthusiastically received. The Planter's Wife will be the next piece brought out by her.

Baldwin Theatre (Thomas Maguire, manager): Sardou's Diplomacy was brought out by the full company last night in a most excellent manner. Miss Ethel Arden made her first appearance as Dora and was well received. The Countess Zilka of Jeffreys Lewis is too well known to require any further mention at my hands. Camille Thursday night and Strangers of Paris Monday next.

Winter Garden (M. A. Kennedy, manager): The new spectacular operatic absurdity, from the German, entitled Jonah in the Whale, was produced for the first time, 8th, before a crowded house, and, judging from its enthusiastic reception, was a decided success. The piece consists of three acts. In the last a grand amazon march is introduced, with good effect. It will be continued indefinitely. The cast of the principal characters is as follows: Jonah, Fred. J. Markley (his first appearance here); Lillibad, Miss Hattie Moore; Haslach, Miss Ella La Favre; Zorababel, Harry Gates; King Lickim, Ed. Barrett; Snipe, W. C. Crosbie.

Tivoli Gardens (Kreling Brothers, proprietors): Satanella is still drawing phenomenal houses, and is probably the greatest success of anything yet brought out at this place.

Bella Union Theatre (Harry Montague, manager): The usual olio and Black Birds for an afterpiece is the attraction to good business.

Adelphi Theatre (Ned Buckley, proprietor): E. D. Davies, the ventriloquist, and the drama Wept of the Wish-ton-Wish, from Cooper's novel. Business good.

Items: The non-arrival of last week's MIRROR, which did not arrive till Monday owing to some miscarriage of the mails, was a source of disappointment to the profession, and caused a dearth of theatrical news in the Sunday papers, as THE MIRROR is relied upon as a source of obtaining items by the dramatic scribes generally.—Dave Anderson, a veteran pioneer actor, has been engaged as first-old-man support for Edwin Booth the coming season. A most excellent selection.—Constance Murielle was suddenly summoned East last Wednesday by a telegram from Chicago, to play leading support at the Grand Opera House there. Miss Murielle will probably go out with the new Kentucky star, Selina Fetter, this season. Miss Murielle is a careful and painstaking actress, a splendid dresser, and a refined lady. And now John F. Sears sets up a wail about the authorship of Adolph Challet, that was produced last week at the Baldwin. He claims that in 1879 he submitted the ms. to Samuel Piercy, under the title of The Eleventh Hour, which was an adaptation from the French of Mystery of Heart, and that this is his work in a mangled form as Adolph Challet. Sears is a dramatist of some ability, but he has not written anything of late years.—Misses Lillian Andrews, Nellie Corlett and Maggie Chambers, local talent, left for the East Thursday to join The Tourists party for the coming season.—Phil Kirby tells me that he will go with the Sparks company instead of advance. He has a contract for thirty weeks. He leaves in a few days, accompanied by Misses Charlotte Parker and Sylvia Gerrish, who join the Sparks.—E. T. Stetson and his new dramatic company are doing well in the interior towns. His new leading lady, Miss Hannie Ingham, although she has scarcely been on the stage four months, is enthusiastically praised by the country press as a young lady of exceptionally bright attainments. She is said to be very handsome and only 18 years of age. Stetson has her under contract for three years, and laughingly said the other day that he thought soon of starring her and acting as her manager, he is so pleased with her.—Fred G. Ross leaves for the East in a day or two. He is an excellent actor.—There is an air of mystery and uncertainty still hanging over the Baldwin Theatre. It was generally supposed last week that

Amory Sullivan had secured the lease, and was backed by Dr. Callaghan (not W. J. Callingham, as stated before), and was generally accepted in theatrical circles as a fact, but subsequent developments prove to the contrary. E. J. ("Lucky") Baldwin states that he concluded negotiations with Sullivan after satisfying himself as to the backing, and that on last Wednesday the lease and agreements were to be signed by the contracting parties, but Sullivan failed to come to time. The terms were $300 per week. Sullivan is reported to have left suddenly for the East on a telegram from his father (Barry Sullivan), and now Baldwin is figuring with Col. J. H. Haverly, who wants the house at his own figures for ten years.—Harry De Lorme, late a leading member of the Winter Garden company, left for New York to day, where he will join the new Fun on the Bristol company for next season. He is accompanied by Charlie Lord, late of the Baldwin Theatre. Harry is a genial, whole souled artist, and one of the best fellows socially. He leaves many friends here who wish him every success.

NEW ORLEANS.

The Roman Students, Dora Gordon Steele and Herr Strelezki, are still entertaining fairly good audiences at the Spanish Fort. This is announced as their last week. The Valdez Brothers, gymnasts, are performing nightly at West End, and this week a miniature and skeleton performance of Humpty-Dumpty is being given. Genial Nat. Burbank, dramatic editor of the N. O. *Picayune*, left the city for the North a few days ago, to take a well-earned Summer vacation. The manager of the Adelina Patti Concerts, has written to the N. O. *Times*, stating that this artist will sing in concert at Grunewald, Hall, this city, Feb. 11 and 14, 1882.

BALTIMORE.

Monumental Theatre (Ad. Kernan, manager): The season opens 15th with an excellent bill. The management has been in New York the greater part of the Summer, arranging for novelties. The performance will open with an olio, which includes some of the best talent on the variety stage; concluding with the sensational drama, in three acts, entitled The False Heir, or the Wanderer's Oath.

Front Street Theatre (Dan. A. Kelly, manager): Will be opened for the season 15th with a programme both rare nd attractive. The performance this week will consist of a first class olio and a new sensational drama. A strong stock company has been engaged.

Ford's Opera House (John T. Ford, proprietor): On 22d John E. Owens will open his season. Mr. Owens will make a feature this season of his two famous characters, Joshua Butterby and Uncle Solon, in the Victims and Solon Shingle. Manager Ford has engaged a first class company to support the star, including Charles Vanderhoff, Giles Shine, E. A. Eberle, John E. Reibert, Harry Curley, Frankie McClellan, Blanche Thompson, Mary Maguire, Mrs. Eberle and others.

Item: John Mullay, for some time connected with the Monumental Theatre here, where he made many warm friends by his courteous manners, will assume the management of the Opera House in Wheeling, W. Va. He sets out for his new field of labor about Sept. 1.

ST. LOUIS.

Uhrig's Cave (John J. Collins, manager): The week has been marked by the most unbroken scorching weather ever experienced in St. Louis. The thermometer has seldom been below 100 deg. On Tuesday it reached 106 deg., the hottest day for forty five years, and on Friday it was 108 deg., which was unprecedented. The air seemed to scorch the face, and every article of furniture or ware was as hot as though it had been taken from an oven. And yet business at Uhrig's cave was equal to the best of the season. Olivette ran until last night, when La Mascotte was revived. To night (12th) it will be repeated, and will close the season of the Ford Opera company. Sunday, 14th, Mattie Vickers, Charles Rogers, and an excellent company will commence an engagement.

Park Theatre: (King and Castle, manager): The Ideals continued their excellent variety show, the second week being marked by better business than was the first. This was owing to a reduction of prices. The Wit to Win company will open 15th.

Items: On Wednesday, 10th, Messrs. Ford and Collins, joint managers at Uhrig's Cave, took a benefit, which drew an immense audience. The garden was crowded, and it was a tribute to the efforts of the gentlemen who have so successfully catered to the wants of the amusement seekers of this city during the Summer season.—Harry L. Pelkus, door-keeper at the Park Theatre, had a benefit on the 10th, which was well attended.—Maggie Duggan has been engaged for the Ford Comic Opera company for the season of '81 and '82.—Manager John W. Norton and wife returned home this week. It was intended to open the new opera house 22d, but this has been postponed to 29th. The theatre would have been ready on the former date, but there has been some break in the programme, and now it is arranged for Joe Emmett to open 29th in Fritz, with Mr. and Mrs. Norton in an afterpiece.—Work on the new Peoples Theatre is being pushed rapidly, and it will be ready before the date set for opening, Sept. 10.—Clara Elliston, of the Ford Comic Opera company, will leave for New York on Sunday morning.—A sensation of the week has been an alleged flirtation between a society belle and a chorus singer in the Ford co. named John W. Amweg. The latter boasted of a conquest, and the rumors coming to the ears of the lady's brother and her intended, they enticed the singer into an office, where they presented a retraction for him to sign. He refused, and they gave him a thrashing. The next day he put his case in the hands of Judge Jones, a prominent lawyer here, and suits for assault, also for damages, will be instituted. It has created a great stir in social circles here.—George Olney has been secured to lead the orchestra at the new Peoples Theatre. He was leader at the late Comique, and afterwards with Snelbaker's Majestics.—O. W. Blake, leading comedian at the Opera House for several seasons, is in town.—Ernest Albert is hard at work upon the new curtain for Pope's Theatre, and it will be a very handsome one.—Ford's Comic Opera company has been re-engaged for the Summer season of 1882 for Uhrig's Cave.—Mr. Thomas Garrett, Exalted Ruler of the Elks, and critic of the *Republican*, is now recuperating in the hills of Pennsylvania.—Since writing a foregoing paragraph, it has been learned that William Amweg, the Uhrig's bass chorus singer, has, through his counsel, instituted civil suit for $10,000. The defendants are William Haseltine, Fred. Paramore and Louis Linn.—Prof. Louis Meyer and the St. Louis orchestra continue to give enjoyable concerts at Schnaider's Garden.—The Berlin Lady Orchestra continues to draw large crowds to Gregory's Winter Garden. The ladies will soon have a testimonial benefit under the auspices of the Modoc Rowing Club.—The minor theatres, several of which are now open, are suffering badly from the hot weather.—The season's profits at Uhrig's Cave this year is estimated as follows: Manager Collins, $4500; Manager Ford, $4000; Chris Nemz (proprietor), exclusive of bar profits, which were very heavy, $2000.—Harry Webber follows Charles Rogers and Mattie Vickers at Uhrig's Cave in Nip and Tuck.—Barnum is now billing the town heavily.

ALABAMA.

EUFAULA.

Barnett's Opera House (P. H. Morris, manager): The coming theatrical season promises to be a gay one for Eufaula, as the following list of attractions, with many others, will show: Johnson and Miller's Comic Opera, Frederick Paulding, Gus Williams, B., W., P. & W.'s Minstrels, Tony Denier's Humpty Dumpty, Hooley's Comedy Company, Lawrence Barrett, Oliver Doud Byron, Milton Nobles, Adams' Humpty Dumpty. The Opera House has been made first class in every particular, a thorough renovation has taken place and various improvements made.

Item: THE MIRROR can be found on file after September 1 at the Bluff City News Depot.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Booked: Emma Abbot, week, September 5.

Sixteenth Street Theatre (Langrishe & Pierce, managers): Hazel Kirke 11th, three nights and matinee. Haverly's European Mastodons 24th.

Palace Theatre (Edward Chase, proprietors): Arrivals: Prof. Willard and Mlle. Ettie, Sessons, Aseon and Josie, and Frankie Whitcomb.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): The Madison Square Theatre company opened in Hazel Kirke 1st, and did a fine business all the week. Miss Effie Ellsler as Hazel, was unexceptionably charming, and was called before the curtain each night. Charles Bowser as Pittacus Green kept the audience in continuous laughter. Booked: Haverly Widow Bedot, 18th, 19th and 20th.

Items: The Tabor Opera House has been greatly improved during the vacation, being repainted and decorated in a very tasty manner. All that is lacking now is new scenery, and Mr. Osgood informs me that will soon be added. The entire Hazel Kirke party took a trip to Twin Lake during their stay here, and had a fine time. The lakes are at the top of the main range of the Rocky mountains. Miss Ellsler has made scores of personal friends in Leadville. Variety theatres doing small business.

CONNECTICUT.

BRIDGEPORT.

Rial's Humpty Dumpty troupe 17th; B. McAuley 18th; Col. Robinson's Humpty Dumpty 20th. Booked: The Mimics, or Slave's Dream 30th. R. T. Westendorf will begin his fourth regular season Sept. 1.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): This house has been thoroughly overhauled and renovated since the close of last season. Four or five new scenes have been painted. We claim now to have the finest theatre between New York and Boston. Jay Rial's Humpty Dumpty company appear afternoon and evening of 20th.

American Theatre (W. S. Ross, manager): Mr. George W. Hermann has been engaged to manage the stage for the coming season, and has engaged S. F. Thomas, Fred Warren, and Jessie Boyd in the stock. One play will be given in each month, and there will be plenty of room for first-class variety and specialty companies. The preliminary season begins 22d; regular season, Sept. 19.

WATERBURY.

Our Opera House has been put in order for the coming season. J. Rial's Humpty Dumpty booked for the 18th; Haverly's New Mastodons, booked for Sept. 5, have been canceled. Coming next month: Kerry Gow, Our College Boys, The Pullman Car Tourists, and N. D. Roberts' Humpty Dumpty.

DISTRICT OF COLUMBIA.

WASHINGTON.

Ford's Opera House (John T. Ford, proprietor): This place is being overhauled and cleaned generally. The season will open on the 5th of September, with John E. Owens in English comedy. Among the attractions are Rossi, Janauschek, The Vokes, Mapleson's Opera company, C. B. Bishop, J. S. Clarke, Galley Slave, Hazel Kirke, Minnie Palmer and R. E. Graham, Tony Pastor's company, all of Bartley Campbell's companies, all of Haverly's, Steele Mackaye's and Robert Spiller's companies, Gilbert and Sullivan's Patience, Gus Williams, The Tourists, the Ideal Opera company, The Mascotte, Comley and Barton's, The Strategists, and others.

National Theatre (John W. Albaugh, manager): Many repairs and improvements are being made here. A new custain is promised, and it is sadly needed. Date of opening not fixed—probably Sept. 5.

Theatre Comique (Jake Budd, manager): Doing a fair business, with constant change in programme and new people.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): The season will be opened September 28 with Johnson and Willer's Opera company in the Two Medallions. Everyone is anxious for the season to commence. Prospects are good for the coming season.

Item: Merchants predict a brisk trade, and planters anticipate an abundant cotton crop, so there will be plenty of money for amusements.

ATLANTA.

De Give's Opera House (L. De Give, manager): This house will be renovated to some extent, the dress circle benches will give place to luxurious upholstered chairs, the dress circle cushions will be placed in the family circle. We expect a crowd of visitors during this period, which will last from Oct. 5 to the end of the year. Mr. De Give will favor us with numerous attractions, among which I may mention: Miaco Company Humpty Dumpty, Fay Templeton, Haverly's Mastodons, Two Medallions, Sam'l of Posen, Kate Putnam, John Owens, Child of the State, Leavitt's Gigantean Minstrels, Frederick Paulding, Milton Nobles, Florence Gillette's combination, Nat Goodwin, Chapman's Minstrels, Gus Williams, Widow Bedott, Palmer and Graham company, Hearts of Oak, Hess Opera company, Cal Wagner, Edouin Sparks, Tony De Leon's Humpty Dumpty, Thomas Keene, Baker and Farron, Sol Smith Russell, John Thompson, Hooley Comedy company, Barton and Comley's Opera, Etelker Gerster, Den Thompson, Fred Warde, Jarrett and Rowe's combination. A strong effort will be made to bring Patti here during the season.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): The regular season will open at this house on the 23d inst., with the Hess Acme Opera Company in The Mascotte. Aug. 16, a benefit concert will be given to Miss Eva Mayers, a promising young pianist, of this city.

Durley Hall (Dr. G. A. Smith, manager): Henrietta Vaders will be the first attraction at the above house, Sept. 7, 8, 9 and 10.

Items: Lillian De Darmo leaves on the 24th for New York, to join Nat Goodwin, with whom she is engaged to play soubrettes.—Tillotson and Fell will make some improvements in Durley Hall.—The bill-posting business of this city is now in the hands of one person, William Holly having bought out all the others.

JOLIET.

Opera Howe (E. S. Barney, manager): Charles Forbes Dramatic company are due the 22d and 23d, opening in Black Diamonds. Hazel Kirke, F. B. Dobson, manager, 30th; All the Rage, under manager J. M. Hill, September 10; Florence Herbert comes for one week 12th; Prof. Hartz, magician, 26th, 27th, 28th.

PARIS.

Items: Burr, Robbins and Colvins' Circus showed to crowded tent the 6th. Their route extends through Iowa and Minnesota for the next seven weeks.

QUINCY.

Booked: The Hess Opera company, 27th; Haverly's Mastodons, 31st; then the Troubadours and the Lingards.

Item: Mr. Joseph B. Chambers, the scenic artist from St. Louis, is in the city, and is at work in the Opera House, adding many new and attractive scenes. He is a pleasant gentleman, and has made many friends here.

ROCKFORD.

Brown's Hall (J. P. Norman, manager): The season of 1881-82 will be opened the week of 29th by the Grace Cartland Dramatic company, followed on September 6 by Steele Mackeye's Hazel Kirke company; 12th and during fair week the Acme Humpty-Dumpty Specialty company.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, business manager): Opens 25th and 26th, with the Acme Opera Company in Olivette and The Mascotte.

Adelphi Theatre (W. H. Laird, proprietor): Owing to the extreme heat this house has been doing a light business.

Items: Manager George W. Chatterton, Sr., returned home 10th, from a lengthy visit to New York, where he has been making engagements for the season.—Barnum's show comes Sept. 9th.

INDIANA.

KOKOMO.

Opera House (H. E. Henderson, manager): Will be opened 24th with Rooms to Rent. Booked: Denman Thompson, Mrs. Hattie Prunk in readings, Kate Glassford Dramatic company, All the Rage, Anthony and Ellis' Uncle Tom, Frederick B. Warde, Haverly's Strategists, Buffalo Bill, Collier's Banker's Daughter, Duprez and Benedict's Minstrels, Felicia and Deacon Crankett.

LOGANSPORT.

Dolan's Opera House (G. W. Fender, manager): The coming season promises to be quite busy, the booking being larger than ever before. All the Rage opens the season September 6.

NEW ALBANY.

Grand Opera House (John Harbenson, agent): This house is being thoroughly cleaned and repaired, the benches formerly used as seats being taken out and chairs placed instead. The scenery is to be repainted and there will be a general overhauling. Some good attractions are in prospect.

SOUTH BEND.

Good's Opera House (Mills & Price, managers): John Dillon played to small business the 8th; Bennett and Gardner's Merrymakers the 11th to fair business. The season opens Sept. 5, with William Stafford and Rosa Rand in Against his Will; Gus Williams 12th.

IOWA.

DUBUQUE.

Opera House (G. D. Scott, Manager): Heywood Brothers combination will come 26th instead of 6th, as per booking. Lawrence Barrett Sept. 2, and the Electric Light company here perhaps during Fair week, Sept. 13, 14, 15, 16.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Will open about September 12 with Willie Edouin's Sparks.

Opera House (John T. Macauley, manager): Nothing announced as yet for the opening.

Masonic Temple (Wm. A. Warner, manager): This house is rapidly undergoing a complete change, and will be in readiness to open about September 19. Manager Warner is booking first-class combinations every day.

Buckingham Theatre (J. P. Whallen, lessee). This house opened its season last Monday night to a large audience, but owing to the extreme heat business fell off greatly the balance of the week. The show given was not very strong, there being plenty of people, but the public want quality not quantity. From this week's bills better things are expected.

Metropolitan Theatre: The Eastern parties who are applying for this house have concluded not to open before September, owing to the extreme heat.

Items: Walker Kennedy, critic on the *Courier Journal*, has accepted a place on a Memphis paper and left this week to fill it.—Marc Klow, a Louisville newspaper man, will shortly leave for New York to accept the management of one of the Madison Square traveling companies.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): The regular season will be opened September 5 with Thomas W. Keene in Shakesperian characters. He will also appear here for the first time in The Stranger and Fool's Revenge. Manager Hanna is aiming to make the coming season a prosperous one, and has quite a number of attractions. The latest bookings are Rossi, Mlle. Rhea, Jennie Lee in Jo, the Meiningen Court company and a couple of English opera companies. The house is at present undergoing a thorough renovation.

Academy of Music (John A. Ellsler, manager): The season opens 29th. Mr. Ellsler has been in the East for several weeks past filling time for his Cleveland and Pittsburg houses. The old Academy is being completely overhauled, the electric light will probably be introduced, and all indications point to a repetition of the excellent business done at this house last season.

Theatre Comique (B. C. Hart, manager): Harry Ceremi, Gibson and Davis, Dan Fenton and the Richards Brothers are new stars at Theatre Comique this week.

Items: Coup's Circus showed to large crowds 6th, and the performance gave entire satisfaction, but was almost eclipsed by the monster aggregation which Barnum brought 10th. The latter was witnessed by at least 25,000 people, and it was unanimously conceded to be the finest circus ever seen in this city. The whole organization is controlled by perfect management, the attractions being first class without exception, and Barnum's show is now regarded as a synonym of excellence in this line of entertainment.—Professor Puehringer will conduct the Opera House orchestra during the coming season. This gentleman lost money last Spring in the production of his new opera, Anna Liese, and a number of friends tendered him a benefit concert, which will take place at Haltnorth's Garden 18th.—The Vocal Society Orchestra are rehearsing a number of new works for the Fall and Winter season.—Mr. Charless Hogg is endeavoring to secure Gilmore's Band for a week of garden concerts. The engagement would undoubtedly prove a great success.—The "divine Patti" is announced to sing March 18th.—The DeComa Brothers, in daring bicycle feats, are drawing large crowds to Rocky River.—The local papers are filled at present with "circus poetry."

MAINE.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Haverly's New Mastodon Minstrels 18th. Mr. Horbury proposes to give us a better class of entertainments this season than ever before. He has made great improvements in the stage arrangements, added a lot af new scenery, making this the best appointed theatre east of Boston.

MASSACHUSETTS.

TAUNTON.

Music Hall: Opens the 29th, with Herne's Hearts of Oak for three nights.

WORCESTER.

At the Rink, in a clever style, the Holmans gave Olivette 8th, 9th and 10th, followed by Girofle-Girofla the latter part of the week, also a Pinafore matinee Saturday and a sacred concert (Holman Opera) Sunday evening. The audience increased at every performance. The Corrinne Merrie-makers will open 18th, in Cinderella. The 22d, Perham's Seven-mile Painting of the St. Lawrence Valley, for one week. The lecturer the well-known painter and author, Sir Randall Roberts.

The Dake Theatre was reopened with a variety theatre from Boston on the 11th, to a packed house.

MICHIGAN.

DETROIT.

In three weeks the theatrical season will be fairly under headway.

Items: The new Park Theatre is nearing completion, and will open with Eviction.—Fostelle will test his new play, Mrs. Partington, at Whitney's Opera House 18th, 19th and 20th. It is said to be quite amusing, and promises to make a hit.—Charley Shaw says that there will be a lively season at the Detroit.—Gus Williams opens the season with his new play, Wanted, a Carpenter. Manager Rickaby thinks it's bound to "go," and if not, he has two more new plays in readiness.—John A. Lane and Harry C. Barton, of John McCullough's company, leave Detroit on Wednesday next for St. Louis, where they will play with Manager John W. Norton for a short preliminary season, with Mrs. Norton (Emma Stockman) as the star.—On Tuesday and Wednesday nights last Owen Fawcett played A Widow Hunt and Kiss in the Dark at Flat Rock, in this state. The hall was packed on both nights. Mr. and Mrs. Fawcett, Bessie Justice, Louise Mettler, and Messrs. Powers and Hunt were the company.—Among the attractions booked for the new Park Theatre are: Clarke and Gaylor's Connie Soogah, The World, Rice's Evangeline, Cal Wagner's Minstrels, W. A. McConnell's Furnished Rooms to Rent, and Anthony, Ellis and Hathaway's Majestics.—THE MIRROR is the only dramatic paper ever quoted by our local dailies.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The season of 1881-82 will be inaugurated 22d by Sol Smith Russell in Edgewood Folks.

The fourth Peninsular Saengerfest, which is to be held here 22d to 25th, promises to be a great success. The principal soloists are Emma Heckle, of Cincinnati; Franz Remmertz, of New York; Kate Funk, Julia Hoops, S. E. Jacobsohn, R. A. Wallenstein Louis Hahn and Louis Boos. The chorus will number 450 voices and the orchestra 50 pieces.

Smith's Opera House reopens 22d under the management of William B. Smith.

KALAMAZOO.

The work of laying the foundation of the new opera house began on the 9th. Union Hall hereafter will be called the Kalamazoo Opera House.

NILES.

Peak Hall (Brown and Marston, managers): John Dillon, supported by Forhan's Comedy company, gave a very pleasing entertainment 11th to good house. Bennett and Gardner's Merrymakers come 19th and 20th. They are billed as liberally as a circus.

Item: The William Stafford company is booked for September 6.

MISSOURI.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): This house has been closed for several weeks and will probably remain so till the latter part of this month, when the season will open.

Items: Fred Schraeder has sold one of his plays, The Heart of Gold, to Frank E. Aiken for one thousand dollars.—Roshelle is resting in this city.

NEBRASKA.

OMAHA.

Academy (John S. Halbert, manager): Very little doing in the way of theatricals.

St. Elmo (John G. Nugent, manager): A good variety entertainment has been given here regularly, but the attendance has been small.

Items: Manager Nugent sold the St. Elmo Theatre to his brother, and will go on the road as manager of McIntyre and Heath's Southern Minstrels.—The repairs on the Academy are nearly completed, and the house already presents a very attractive appearance. Our Goblins will open the season 24th.—The Boyd Opera House will probably not be ready to open before October 15.

NEVADA.

VIRGINIA CITY.

Piper's Opera House (John Piper, manager): Haverly's Widow Bedott company played to rather light houses 1st, 2d. The same play was produced here about a year ago, with Neil Burgess as the Widow, and a comparison between Burgess and Bishop in the character of Widow Bedott is decidedly unfavorable to the latter. Frank W. Paul, the manager of the company, reports the Oregon trip a success, notwithstanding the heavy expenses and time lost en route. From the same source I learn that the company will reorganize en route without closing the season. Also, that the play is to be reconstructed, introducing many specialties, but retaining all essential features. Haverly's Mastodon Minstrels are booked for 19th, 20th. It is expected that the Melville Opera company will appear the last of August or first of September. Dates not fixed.

NEW JERSEY.

NEWARK.

Park Theatre: A new play by Mrs. Ruth Everett 18th, 19th and 20th; Sept. 8 Minnie Palmer-Graham company in My Sweetheart.

Newark Opera House: On 18th a preliminary season of three weeks opens, with Harley Merry in the Argonauts of '49.

TRENTON.

Taylor's Opera House (John Taylor, manager): The season will open on Aug. 31 with Thatcher's Minstrels; Nick Roberts' United States Minstrels and Specialty company Sept. 2; Jay Rial's Humpty Dumpty 8th.

Grand Central Garden (John White, proprietor): Last week, Morton and Bryant, Wesley Brothers, and Maude Leighton this week, Charles F. Sheaffer, Frank M. Willis, John B. Willis, Kate Montrose, and Carrie Brower.

NEW YORK.

ALBANY.

Items: The season at the Leland will open Sept. 15 with The World.—Business has continued so good at the Novelty that Manager Levantine has decided to extend the season two weeks. The company announced for the coming week includes Phillipps Brothers, Grace Sherwood, John M. Turner and others.—Tweddle opened 18th, with Anthony, Ellis and Hathaway's combination.—Patti will give a concert here this season.

BUFFALO.

Tony Pastor and his excellent company of variety specialists appeared before a good and well pleased audience at the Academy of Music 8th. The Academy is being thoroughly renovated and put in shape for the opening of the regular season. Messrs. Baker, Pratt & Co., of New York city, are manufacturing 275 of their improved chairs for the parquette circle. Fred Bamford, the scenic artist, is at work upon a new drop curtain. The season opens with Clarke Gaylor's play, Connie Soogah, introducing George Clark's new company. The Palmer-Graham combination will be the attraction the week of the 29th. Baker and Farron will probably follow. Several good attractions are booked, including Hazel Kirke and The World.

Items: The Adelphi will open its regular season on 29th.—Patti will appear at St. James Hall March 18.—Monday, Tuesday and Wednesday evenings of this week the new cantata, Joseph's Bondage, will be presented at the hall under the direction of Professor H. A. Staples, of this city, and Professor Chadwick, of Rochester. Mr. Staples will be remembered as a member of the Fun on the Bristol company last season.

ELMIRA.

Opera House (William E. Bardwell, manager): B., W., P. & W.'s Minstrels opened the season 13th to a crowded house.

Item: Coup's Circus 16th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Haverly's New United Mastodon Minstrels drew finely, and gave good satisfaction 9th. Healy's Hibernian Minstrels and Mirror of Ireland 17th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Norcross English Opera company did a fine business 10th and 11th, appearing in The Mascotte. The company is a fairly good one, and the several characters were well assumed, particularly that of Bettina, by Mrs. Carter, who acted and sang the part in an excellent manner. She possesses a voice of great sweetness and flexibility, and has a charming stage presence, without a shade of affectation or self-consciousness, and secures the attention of the audience throughout, who warmly applaud her every appearance. Henri Laurent did exceedingly with the character allotted him. Booked: Anthony, Ellis and Hathaway's combination, 19th and 20th.

Grand Opera House (Joseph Gobay, manager): Tony Pastor's combination opened to a crowded house 11th, and presented an excellent programme. The attendance fell off a little 12th. The French Twin Sisters did a very pleasing song and dance. Frank McNish and the Leland Sisters were received with applause, and Tony himself was in the best vein.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): The Norcross Opera company presented The Mascotte 12th, 13th, with matinee. It would not be justice to the company to extendedly speak of the performances, as they were on the eve of disbanding, and were without their full chorus. Booked: Healey's Hiberuian Minstrels 19th, 20th.

Items: Hi Hogle, of Troy, who is engaged by Happy Cal Wagner as press agent for his minstrel combination, is in the city.—Charles Daniels will be advance for Lehnen's Uncle Tommers.—Mrs. J. B. McCollum, wife of Mr. McCollum, of the Chicago National Printing Company, occupied a box at the Grand during one of The Mascotte performances.—The Austins, the lightning drill pair, are in the city, but are incognito.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE, EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY, PROPRIETORS.

SUBSCRIPTION.

One year.....$4.00 | Six months.....$2.00

ADVERTISING—Fifteen cents per line. Professional Cards, $3 per quarter. Transient advertisements must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & CO., American Exchange, 449 STRAND, LONDON, W. C., who keep THE MIRROR on sale in their Press and News Department.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

ENTERED AT THE NEW YORK POST OFFICE AS "SECOND CLASS MAIL MATTER"

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De Estee, Helen	Saelbaker, T. E. 2
Dobson, Frank	Scott-Siddons
Dunn, Julia E.	Smith, T. H.
Du Bredl. A F.	Sullivan, J. J.
Elliot, Wm. J.	Sawyer Jacob
Egbert, Annie	Salsbury, Nat, 2
Florence, W. J.	Sherrington, Georgie
Fletcher, Samuel	Scott, Lester F.
Fortune,	Stedman, Edmund C.
Ford, Harry	Schwab, F.
Fryer, J C.	Saupigno, Max A. L.
Farmer, Harry	Smith, W. C.
Forrester, B.	Shroeder, Charles N.
Farrell, Minnie	Stanley, Earnest
Froom and Jarvis	Titus, Tracy W.
Forbes, Charles, 2	Treener, R.
Field, Kate	Tompkins, Eugene
Forepaugh, Adam	Tannehill, Frank
Gilmore & Benton	Thompson, Charlotte
Gaylor, Charles A.	Thompson, Den, 2
Greaves, Estelle	Tanner, Rose
Garret, H. C.	Travers, Helen
Gunter, A. C.	Temple, Louise, 4
Gullck & Blaisdell	Trevelyn, Jessie
Griffin, Hamilton, 3	Tayleure, Clifton, 2
Graham, Harry D.	Tillotson, T. T.
Haywood, Josie E., 2	Vokes Family
Hampshire, W.	Whitenect, W. H.
Hanley, Mart	Walsh, John C.
Harris, William	Watson and Ellis
Hyde & Behman	Wagner, Cal
Hartz, M.	Wood, T. R.
Hess, C. D.	Wills, John B.
Hatch, W. T.	Wren, Fred R.
Hill, J. M., 3	Weber, Sophie
Hunt, Julia	Williams, Georgie
Herrmann	Wall, Harry
Howard, George	Wynne, Sallie
Harley, Grace	Wright, E. H. W.
Hamlin and Davis	Walsh, Minnie
Hazzard, Augustus G	Weber, Lisa
Hems, J. D.	Wiltz, J. M.
Hicks, Chas H., 2	Warde, F. B. 3
Hofele, F. W., 2	Young, Fred A.
Houpt, Emily	Young, George W.

NEWSPAPERS.

Brown, E B	Knight, G. S.
Bishop, C B, package	Lancaster, Mrs.
Cone, Spencer	Lotta
Curtis, Frank	Morris, Clara
Comley & Barton	Mackaye, Steele
Davis, Charles L	Ober, Mrs E
Griffin, Hamilton	Rickaby, John
Harrison, Louis	Stanley, Ernest
Hawkins, George W	Smart, Harry C.
Harvey, Harry	Skelton, E O
Harriott, Fred	Van Wyck, H D
Johnston, H W	Wilbur, A L

The New York Mirror has the Largest Dramatic Circulation in America.

As THE MIRROR goes to press the newsboys are crying "extras" of the evening papers, which contain dispatches that give but little ground for hopes that President Garfield will pass through this latest and most serious crisis of his case. Should the worst come, managers must reflect on the advice we have already given in the event of such an unhappy issue.

Professionals on First Nights.

The opening of the new season, now fairly accomplished, brings up again the old question, whether or not it is politic and expedient to admit professionals on the first nights? It is admitted, on the one hand, that, being the most experienced, they make the most critical, sagacious and difficult to impress, of all audiences. If a play or a star passes the ordeal of their inspection successfully, it is sure of success with the public. On the other hand, is not an audience of professionals the most kindly, good-natured and forbearing? That is the query which Manager Collier, for example, answers in the negative. He is made to say that if it had not been for the "rotten actors and press-people," Coney Island would have been a success on the first night. We do not believe that Manager Collier used such language; but it is possible that he, in common with other managers, may entertain the idea implied.

Several seasons ago, struck by the fact that prominent professionals got together in a box to guy Modjeska, who was making a genuine success with the public, Manager Fiske, of the Fifth Avenue, determined to admit no professionals free on first nights, although he was glad to see them on any other nights, and even excluded those members of his own company who were out of the bill. Manager Fulton, of the Broadway, thought this a good scheme, and initiated it. Manager Duff, of the Olympic, carried it even further, and does still at Daly's; for he would not admit professionals on first nights even if they offered to pay. Here are three shrewd, able managers, in their way, who shut their doors against professional first-nighters. Has their success been such as to justify other managers in following their lead? We do not think so, and we are sure that the three gentlemen concerned will agree with us.

Well, the feeling against professional first-nighters grew and strengthened until Fresh was produced, at the Park. There is no question but that the professionals present saved that piece, and turned a serious failure into a comic success. After that, professionals were welcome everywhere until the close of last season. We even noticed a number of them in the house on the first night of Cinderella at School, at Daly's, and that piece was a success in spite of this unusual element among the Daly audience. When this season began at the Union Square, the theatre was crowded with professionals, inside and outside. Would any other audience have taken that play so kindly and bravely? Would any other audience have stayed it out on Monday week? Would any other audience have submitted, say, to the Sullivan fight and song? Manager Collier thinks that they would, and that they would have praised the piece, instead of laughing at it, afterwards. But about this there is a great difference of opinion.

At Paris, so much is thought of the judgment of professionals, that a special performance of every important play is given for them before the public are admitted. This full-dress rehearsal, which is really the first night of the play, is exclusively for the professionals, the critics and the dramatic authors of Paris, who are invited to express their opinions, to correct faults, to suggest alterations, to condemn or to applaud, as they may deem proper. The manager predicates his plans for the run upon the way his piece impresses this special audience. Then, on the public first night, he has his seats clear for the paying audience, and it is seldom, if ever, that the verdict of the professionals is reversed. Why would it not be a fair compromise to introduce this Parisian system here? There are managers who believe that professionals are Mascottes, and bring good luck to the house. There are other managers who believe that all professionals look upon first nights with an evil eye, and hope to witness funny failures. The truth probably lies between these two extremes; and an invitation full-dress rehearsal would satisfy everybody, and transform the professional first-nighters into earnest workers for the success of the performance.

The Puffery of the "Herald."

If James Gordon Bennett will get off of his polo pony a moment, and pay a little attention to his paper, we should like to ask him to investigate by what influences a recent article found its way into his columns. This was in the shape of a paragraph, on Sunday last, flatly contradicting the criticism of Tuesday last, and declaring that Coney Island, or Little Ethel's Prayer, was an unquestionable success, a fine drama, and likely to arouse a great and profitable sensation.

Every paper that publishes theatrical advertisements is interested in the investigation for which we ask. Every journalist who writes about the stage is equally interested. The advertising department finds itself eclipsed by the insertion of elaborate and baseless puffs in the reading matter of the Herald. The critics find the unanimous opinions of their craft flatly and insultingly contradicted by articles published in the Herald in the avowed interest of plays confessedly unworthy of such praises. How is this done? How is the game worked, and who are the workers? Mr. Bennett may discover this for himself, if he chooses, or he may wait for the disgrace of an exposure in THE MIRROR.

We are aware that similar puffs sometimes appear in other papers, and are paid for either to the writers or to the proprietors. We have evidence sufficient to convict the proprietors of at least three other papers; but they are, unfortunately, not worth convicting, and their characters are so thoroughly understood that their puffs impose upon nobody. There are also cases, within our knowledge, in which writers have been dismissed from the Sun and the World for taking money for such puffs, and the proofs exist to convict these and other so-called critics whenever we feel disposed to use them. Do the Herald puffs come under one or the other of these classes? Are they paid for to the proprietor? Are they paid for to the writer without the knowledge of the proprietor? Are they paid for at all, or are they only good-natured appendages to the advertisements? In the interests of the profession and of theatrical journalism, this matter must be sifted to the uttermost; and Mr. Bennett is the person who should properly institute the investigation, and let fall the axe if there be a culprit or culprits discovered.

Our Musical Mirror.

With this week's paper we commence our Mirror of Music, in which we purpose faithfully to reflect the objects of interest appertaining to the "Gentil Science" as faithfully and with as little distortion as possible. At present there is not much to reflect, if we except the fine violin performances of W. Remenyi, but as the season advances there will be more

"Images to pass
Before our magic glass,"

and, meantime we must make a beginning and polish up our speculum lest the glass should grow dim and the surface uneven. The wonderful progress of musical art in our metropolis is one of the most noteworthy things of the time. To all who can remember the early struggles of the Philharmonic Society under Timm, George Loder and U. C. Hill, commonly called Upper Canada Hill, and the fierce fight for life of the vocal society organized by Harry Meiggs, who afterwards made such a discord in early Californian days, and subsequently devoted his energies to harmonizing Peru by means of railways, the present attitude of our musical associations must seem little less than miraculous. We assert boldly that in no city of the world has music made more gigantic strides, and no city of the world more richly deserves that this progress should be recorded. We have taken upon ourselves the difficult but grateful task, and we ask the kind co-operation of all who are interested in the art that most refines and purifies the strange mixture called society, in our efforts. All communications of interest relating to music will be thankfully received and carefully noted in the pages devoted to that purpose, and we hope to harmonize the conflicting elements and resolve all discords into perfect consonance of sound.

Personal.

CARSON.—Emma Carson in a short time has risen to a prominent position in the profession. The present season will be her third, and in a brief stage career she has won golden opinions from the critics of the country. She left last night for Lincoln, Neb., where Mitchell's Pleasure Party, of which she is the leading spirit, open the season. We wish her renewed success.

THURSBY.—Emma Thursby is visiting Mrs. Ole Bull in Norway.

ABBOTT.—Emma Abbott will open the new Opera House at Denver, Col.

CHIZZOLA.—C. A. Chizzola, Rossi's manager, arrived from Europe last Friday.

SPILLER.—Manager Robert Spiller has been greatly benefitted by his sojourn in the Catskills.

VENN.—Topsy Venn has entirely recovered from her injuries. She arrived from Europe Monday.

TOOKER.—Joseph H. Tooker has been appointed business manager of Daly's Theatre for the regular season.

WARD.—Genevieve Ward will return from abroad in a few weeks. Her season opens at the Globe, Boston.

RIGL.—Emily Rigl will not travel this season. She plays the principal role in My Geraldine at Niblo's only.

CONNER.—William Conner came down from Saratoga on Saturday to welcome John McCullough home from Europe.

SHIPMATES.—Ida Clayton and Hudson Liston have been engaged for Frank Mordaunt's Old Shipmates company.

ROBINSON.—Sam Colville has engaged George S. and Florence Robinson for the Michael Strogoff season at Booth's.

JESSOP.—George H. Jessop has completed a play for Annie Pixley, to whom it will be submitted upon her arrival in this city.

FLORENCE.—Mr. and Mrs. W. J. Florence will inaugurate the season at the Boston Park Theatre in one of their old pieces.

MORRIS.—Clara Morris got thoroughly soaked in a shower last week, and is now at her home at Riverdale suffering from rheumatism.

HAVERLY.—J. H. Haverly has come back from Colorado, and was busy superintending the opening of his New York theatres Monday night.

BERNARD.—O. G. Bernard, who so successfully piloted the Hazel Kirke party on the Pacific slope, has returned to his home in Cincinnati.

HARKINS.—Mrs. William S. Harkins has recovered from her prolonged indisposition, and will shortly resume her position upon the stage.

CAMERON.—Josephine Cameron, a young California actress, has created a favorable impression at Philadelphia, where she impersonated Camille.

HINE.—This season William Connor, manager of McCullough, has added to his staff Walter Hine, who will occupy an excellent position of trust with the company.

SHERIDAN.—W. E. Sheridan, at present in San Francisco, thinks of going to Australia before returning East. He has severed his business connection with J. K. Tillotson.

O'SHAUGHNESSEY.—Louis J. O'Shaughnessey, of the Cincinnati *Commercial*, started to leave Monday night for his home, but missed the train. He went Tuesday morning.

KELLOGG.—Clara Louise has been testing the efficacy of the waters at Saratoga. Clara gets $500 a night this season. This ought to keep her in pin money next Summer.

GOT.—The rich French comedian, Got, got too saucy for a French railroad conductor recently, and was ejected from the car, the train going on without him. That was why he Got left.

WARD.—We learn from Phil Simmonds, manager of Genevieve Ward, that she will sail from England on the 27th instant, arriving here about the 6th September, opening at the Union Square on the 26th.

CHISSOLD.—Miss Lottie Chissold, late of the James O'Neil combination, has been dangerously ill in this city with malarial fever. She is almost convalescent now, and will join the Kate Glassford combination.

MENDUM.—Charley Mendum writes THE MIRROR from Paris: "Shall sail from here August 10. and arrive the 20th ready for work. I will then be able to give you fully my plans in regard to Miss Dickinson. Am much improved in health."

ABBOTT.—Mr. Wetherell informs us that Emma Abbott receives $20,000 from Gov. Tabor to open the Tabor Opera House, Denver, Col., and sing two weeks, getting railroad fares for fifty-eight people, from New York to that point and return.

PURDY.—George Purdy, the musical director, arrived in town yesterday. He has been specially engaged by Ernest Stanley to superintentend the rehearsals of Evangeline. Mr. Purdy is with the Fun on the Bristol combination this season.

EYTINGE.—Rose Eytinge will begin her starring tour on the 22d inst. in Felicia. By the way, we have received from Mr. Levy, C. J. Whitney's active New York agent, several handsome lithographs of Miss Eytinge in the character of Felicia.

FORRESTER.—Our fourth page is ornamented with a picture of handsome Maud Forrester, an actress who has made considerable fame in the equestrian *role* of Mazeppa. She will be prominent among the attractions on the road this season.

BURBANK.—Nathaniel Burbank, the able dramatic critic of the New Orleans *Picayune*, was in the city this week. Mr. Burbank, who, by the way, is one of the brightest paragraphers on the press, is recognized throughout the South as a dramatic authority, and there are few critics more favorably known in the provinces than the jovial, jolly Nat. He called Monday on THE MIRROR.

GARDNER.—Frank L. Gardner has secured Forrest Robinson and Herbert Ayling for the Legion of Honor company. He writes us from Asbury Park to warn managers that attempts to engage these gentlemen will be received with injunctions every time.

MASTODONIC.—Charles Frohman, manager of Haverly's Mastodon Minstrels, telegraphs us that the seventh week of the company in San Francisco was a great success. The receipts on Saturday night at the California Theatre were $1400 actual dollars.

RUSSELL.—John H. Russell has been specially engaged by John R. Rogers to look after the interests of My Sweetheart in Philadelphia, where it will be brought out September 5. Mr. Russell will return in time to take out the Hoey-Hardie combination.

NEW.—Both the Union Square and Daly's enter the field with a new style of programme. The Square bill is printed in black and red, while Daly retains the size and shape of the one used last pear, but the first page is ornamented with a cut showing the exterior of the theatre.

INFLUX.—The following members of the profession arrived from England this week: John McCullough, A. M. Palmer, Lawrence Barrett, Joseph Brooks, Mr. and Mrs. Harry Sargent, Mr. and Mrs. Bolossy Kiralfy, J. E. McDonough, Val Vose, W. G. Regnier, Charles A. Mendum, Topsy Venn, David Frohman, and Mr. and Mrs. J. C. Scanlan.

DE BELLEVILLE.—Frederic de Belleville returned from Cohasset last week looking as strong as an ox and as handsome as a picture. He leaves for Chicago with the Union Square company Friday night with several long MSS. to study, including a part of seventy lengths in the Geneva Cross. Daniel Rochat will be the opening piece of the engagement.

ABBOTT.—Emma Abbott will have a strong support this season. Among her company are Julia Rosewald, soprano; Pauline Maurel, contralto; Valentine Fabrini, with the flexible voice; Annetta Zelna, contralto; Percy Cooper and George Conly, bass; George Olmi, tenor; Arthur Tams, buffo-baritone, and William Castle, tenor. Signor Achille Tomasi is the musical director, and Wetherell and Pratt managers. The repertoire embraces twenty-four operas.

HERRMANN.—Brooks and Dickson have engaged Prof. Herrmann for the coming season. He will be accompanied by Ariel, the Flying Dancer, who was originally brought to this country by Tompkins and Hill to appear in the Voyagers of the Southern Seas. Also the prince of Japanese jugglers, Awata Katsnosbin, and M'lle Adie, the celebrated Bycicle Rider. Herrmann will introduce entirely new tricks, among which will be the Automaton Cornet Players, and the Automaton Lady Sketch Artist. The company will be managed by George W. Zepold.

Dr. Wieting will Rebuild.

The air of Syracuse has been full of rumors in regard to the probable fate of the site, where once stood the famous Wieting Opera House. Although Dr. Wieting had stated authoritatively to a MIRROR reporter that he would not rebuild the burned home, the fact that the mind of the average man may change lead to another call upon the venerable physician. The gentleman was found sitting upon the broad veranda of his Syracuse home.

"Rumor has it that you intend rebuilding your opera house," said the reporter.

"Yes, I shall rebuild the house as soon as possible. It is my intention to make it one of the handsomest theatres in the State. It will contain all the best features of a large number of houses. Opera houses in New York, Boston and Philadelphia are now being examined by an architect for the purpose of determining the best possible manner in which to rebuild. The style will be plain, and it is probable that the house will open into a rotunda, which will have a marble or tiled floor. It will be built upon the ground floor, with entrances upon two principal streets. The house will seat about 2500 persons. The stage will be amply furnished with the best scenery, which will be painted by a New York artist. It will be steam-heated, and I am in hopes that the associations which endeared the old Wieting Opera House to the public will soon cluster around the new one. I was almost crushed by the loss of the house, but have regained my courage and am once more at work."

"Has the contract been given out?" asked the reporter.

"Yes, and I hope to have a grand opening long before the first of January next."

"Will Phil. Lehnen have charge of the new house?"

"Undoubtedly. He cared so well for our material interests in the past that I could hardly spare him in the future."

The MIRROR reporter then found Manager Lehnen.

"Mr. Lehnen, what do you think of the plan of rebuilding?"

"It is a good idea, and it will be the best house in the country. Dr. Wieting will spend lots of money on it."

"You will be the manager?"

"I hope so. I have done all I could to influence the dramatic profession to visit Syracuse, and it is to be hoped Dr. Wieting and the Syracuse public appreciate my efforts. Come in again next week and I'll show you the plan for the theatre."

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Nobody admires James Collier's excellent qualities as a gentleman and an actor better than yours humbly. Up to last week I had implicit reliance in his abilities as a manager as well. But I'll confess that this fond confidence has received a rude shock from the manner in which James has borne his Coney Island defeat, during the past week. Willie Winter, it may have been noted, gave McDonald's hodge podge the severest but most just treatment it received at the hands of any of the local critics. His article was couched in gentlemanly language, and contained no mention of Collier that could possibly have been justly construed as a personal or abusive attack. But James felt hurt about this particular criticism. "From Winter, of all men," said he, regretfully, "I did not expect such treatment. Why, that man and I have been boon companions for years. We've eaten together, drank together, and our relations were always of the most social character." Well, what of that? Does Collier suppose that Winter must needs stultify himself because of their long-standing friendship? Does he imagine that a critic's first duty is to his friend, and then to his paper and the public? Because I have broken bread with an actor, dandled his baby on my knee, and smoked the calumet of goodwill in the privacy of his domestic circle, does it follow that I should place my pen at his disposal and falsify public opinion for him? There are no tenets laid down in the unwritten law of journalism that permit this, and the manager, actor, or dramatist who kicks against the pricks of honest criticism—because the critic happens to be his *fidus Achates*—that man is false to the public, false to his friend, false to himself. I wouldn't give a fig for his friendship if it trembles in such a balance. And more than that. If a manager talks as Collier has talked of Winter I should judge that his hospitality had not been disinterested; that he had eaten, drank, slept under the table, etc., with the newspaper fellow, with the idea in mind that he was conferring a gigantic favor, which he expected to have returned in the form of warped criticisms at some future time. Thank Heaven! O ye honest critics that Winter gave the setback direct to this absurd and lowering theory, which ought to have been pretty thoroughly exploded long ago.

* * *

Commodore Tooker has been captured by Augustin Daly, and the sad sea-dog will drop his kedge for the season at Daly's Theatre. Tooker is hail fellow well met with the profession all over the country, and his generosity in the disposal of comps. is legendary. How, then, will he manage to curb his free-ticket giving proclivities within the bounds proscribed by stern Admiral Duff? This is a problem that stumps me, as it must everybody who is acquainted with the devious fancies of the gallant Commodore.

* * *

Last week press of matter prevented the publication of a letter which I received from a juvenile actor of the Madison Square Theatre, who takes exception to the judgment passed upon him in an article on the revised version of The Professor, which appeared in THE MIRROR a fortnight ago.

MY DEAR MIRROR:—I transferred my allegiance to THE MIRROR soon after its first issue, because it not only aimed to be pure and clean, but just.

Hoping my opinion may be confirmed, I take the liberty of encroaching upon your valuable time long enough to say that I am proud of having commenced my profession at the A B C five years ago at the Boston Theatre, where, for five seasons, I had a wide range of experience and leave a good record.

Trusting ~~that further opportunity~~ may give you reason to reverse what seems to me hasty judgment, and certainly does me an injustice, I am,

Respectfully yours,
GENE WILEY.

Madison Square Theatre.

Singular, isn't it, how quickly a paper becomes unjust in the actor's estimation when it finds fault with his acting. If it finds fault with the acting of anybody else it's all right. That's legitimate and just. But when the critical club swings round and hits the impartial actor himself a clip, my! what a change takes place. The paper is biased. It has a grudge against him because he don't advertise. It is interested in some rival who is jealous of his triumphs. It don't make any difference anyway. He don't care. But he'd like to lay for the fellow that wrote that notice—just to teach him a lesson, you know. If he had put in a card (at $3.50 per quarter) he would have got twenty lines of praise, etc., etc. You all know the old story. Well, so far as Gene Wiley, THE MIRROR's liegeman, is concerned, I certainly cannot retract the alleged "injustice," which consisted in the advancement of the opinion that he was an amateur. I never heard of him before I saw his name on the Madison Square programme, and he certainly played like a novice. What further evidence was necessary to support my supposition? Surely not the knowledge that he was connected with the Boston Theatre for five seasons, where he "had a wide range of experience, and *leave* [I quote verbatim] a good record!" That explains the matter. Gene Wiley having been a member of the Boston Theatre company, clears my conscience about my never having heard his pretty and euphonious name; and that he should appear as an amateur after five years apprenticeship is not remarkable, when his graduation from a theatre that cannot turn out an actor is taken into thoughtful consideration. But from the self complacent tone of Gene Wiley's letter, I infer that he considers his five years fun and the good record that he "leaved," a crushing reputation of the "amateur" impeachment.

* * *

I am obliged to Gene for the allegiance that he transferred to THE MIRROR, especially since I am informed that he appreciates its purity and cleanliness. His admiration for these latter qualities no doubt was the cause of his making the statement, to a select body of friends, that had he sent a box of segars in advance to this office he could have received a good notice. If this offer still holds good, won't Gene please give his little plan a chance? I won't promise too much openly, but if he'll dispatch the weeds at once (addressed to me) I'll give him—well, a picture on the first page; 2000 lines of advertising space; three columns and a quarter of personal compliments; one column of favorable criticism; two editorials; nine "Personals;" seventeen "Professional Doings;" make his acting the sole subject of this department; give him a silver quarter, and (providing the stockholders consent) present him with all the right, title and interest in the Mirror Newspaper Company, including type, presses, business offices, furniture, together with three acres of a certain public park known as Union Square, situate between Broadway, Fourth avenue, Fourteenth and Seventeenth streets.

* * *

Maguire is up to more tricks. I notice, by the advertisements of Baldwin's in the San Francisco dailies, that the actors who went out to California a short time ago are announced as the "Wallack company, from Wallack's Theatre, New York." What does Lester say to this? I thought there were but two people from Wallack's playing in San Francisco—Tearle and Gerald Eyre. But it seems I'm wrong. Billy Elton's name is mentioned among the others. Don't the 'Frisco public know that the great William is rusticating with his wife and bairns at Yonkers on-the-Hudson? Then there's Jeffreys Lewis, well-known as a Wallackian favorite, and Ethel Arden, famous as one of Wallack's great cards, and J. W. Jennings, Mr. McCormack, E. H. Holden and Little Maude Adams, besides a number of other people whose names are bywords with the patrons of Wallack's Theatre. I haven't much respect for the California public if it can stomach such antiquated dodges as this one.

Ruth Threatened.

It has become the fashion of late in legislative bodies for a weak minority to oppose the progress of governmental business by a system of bull-headed obstruction. This sort of tactics is being imitated by some men who have ineffectually tried to run dramatic machines. Failing, they adopt the plan of the disappointed legislators, and by means of sundry legal levers, newspaper controversies, etc., manage to obstruct the production of new plays, and retard the progress of theatrical ventures. Many such instances have come to the surface within the past year, and the new season, just opened, has its little case of obstruction germinating. The Mormon drama, Ruth, an American Wife, is the latest example of this sort of business.

A newspaper man named J. M. Scanland, city editor of the Denver (Col.) *Evening Press*, sends us the following card:

On the 22d of this month, one year ago, I produced, at Forrester's Opera House in this city, a drama written by myself, entitled "Mormon Marriages." I was desirous of forming a company and "taking the road" with it. Somebody told me that there was a woman in Leadville called Ruth Everett, who was an actress. I wrote her. She wanted to see the drama. I expressed her the manuscript. Finally, learning from members of the theatrical profession that she was not an actress, I asked for a return of my manuscript. After a few days' delay it came. Her delay seemed suspicious. It is now apparent.

She announces in a New York paper that she will produce in Brooklyn, on August 15, "an emotional drama," written by herself, entitled "Ruth, an American Wife, a tale of Salt Lake City, founded on facts." She has plagiarized my drama, and changed its name to the character of the heroine, "Ruth."

Thinking that the woman would not violate the confidence I placed in her, I failed to copyright the play, waiting until its next production, when some changes would be made.

I thus enter into details in order to expose the audacious plagiarism of the actors, and formally notify managers of theatres that legal counsel have been instructed to institute suit for civil damages against those who permit its production; also, against all others concerned in stealing the results of my labor.

Legal measures have also been taken to vacate her copyright, if she had the effrontery to get one, on the grounds of fraud, the evidence of which I have in her letters.

J. M. SCANLAND.

Denver, July 29, 1881.

On receipt of this letter a reporter of THE MIRROR was detailed to find Mrs. Everett and get her side of the story. Our representative did not succeed in finding the lady until Monday afternoon, she having been absent from the city on a visit. The above letter from Scanland was shown the lady, and after perusing it carefully, she said:

"It is true," remarked Mrs. Everett, "that I did receive the manuscript of a drama from Mr. Scanland while in Leadville, which he appeared desirous of selling. I read it, and returned it to him, not caring enough for the piece to pay him his price, which was, I believe, fifty dollars."

"Scanland asserts that you stole the drama from him. Is there any truth in the assertion?"

"It is an untruth. My drama bears no relation to the one he showed me. If I remember rightly, the principal character in his piece was a Yankee comedian. I did not take one idea from his work."

"Would you mind stating where you obtained the materials for the plot of your play?"

"From history. The incidents are matters of personal history—not of myself—but of those whom I know, I do not claim that the events in my piece are original. I did not create them. They are matters of history—reminiscences you might call them—but I do claim that the dialogue is mine. The incidents are there, I only clothed them with language. For example: Elder Rock, who is one of my principal characters, actually existed. He was an elder in the Mormon Church, and chief of the Danites. He was well known. His career is a matter of history. Why, it was only last week, a friend of mine, who knew Elder Rock—an assumed name—came to see me, and said he recognized the man from the lithographs I have had printed. Here is a photograph of the man." Mrs. Everett here exhibited to the reporter a picture of an elderly-looking party with a long-flowing white beard. The photograph bore the imprint of a Salt Lake artist.

"Then you affirm you made no use of Scanland's drama?"

"I do, most emphatically?"

"But it is said several of the incidents in your piece are identified with those in Scanland's. How do you reconcile this coincidence?"

"Very easily. You must know that the ritual of the Mormon Church affords any one scope for a drama who desires to make use of it. The expulsion from the Garden of Eden and other incidents occur frequently in the Church ceremonies. Any one can use the scene. As I told you, my play, Ruth, an American Wife, does not bear any resemblance to Mr. Scanland's. Even my title, Ruth, was selected by the merest accident. It was so named at the suggestion of Mr. Pitt. I have made my play from incidents and events that actually occurred in the history of the Mormon Church, which I have woven together in my own way. If Mr. Scanland knows of similar occurrences and is acquainted with the Mormon ritual, then he might, of course, write a Mormon drama as well as myself. The only originality I do claim is in the dialogue and construction of the scenes."

"Scanland uses some very offensive language towards you. What do you propose to do about it?"

"If he is responsible he will be called up to answer for his card. He may learn that he cannot use such language without being held accountable. I do not believe Mr. Scanland has money enough to pay his wash bill."

"Do you propose going ahead with the production of Ruth?"

"I assuredly will do so. Ruth has ample legal backing. If Mr. Scanland has proprietary rights there is a way for him to enforce them. He can get out an injunction, providing he can obtain the bonds; but I am certain the only satisfaction he will ever have is to pay the costs and lawyer's fees."

A gentleman named Eldridge, who has just arrived from Denver, where he played an engagement with Manager Langrishe, called at THE MIRROR office Monday, and was asked if he knew anything about Scanland and his play. Mr. Eldridge said:

"I am on friendly terms with Mr. Scanland, and I have no wish to express an opinion that will implicate me in the affair. All I know about it is this: Scanland sent the ms. of his piece to my wife, with a proposition to star her in it through the Colorado towns. It was a brief sketch, and could not have played longer than a farce—perhaps an hour or an hour and a-half at the outside. The principal scene was the 'Expulsion from Eden'—one of the ceremonies of the Mormon ritual. Scanland gathered material for his drama in Salt Lake City, where he was sent, to investigate and expose the pernicious practices of the Mormons, by his paper. He does not profess to be a playwright, and his piece in its present shape is hardly fitted for performance. He was very importunate about it, and after having perused the ms. I returned it to him."

"Do you know whether the story of Ruth resembles Scanland's play in its general outline?"

"I do not know the plot of Mrs. Everitt's work."

It was briefly recounted to him.

"No," said Mr. Eldrige; "I cannot recognize anything in common between the two, further than the introduction of the ceremony of the 'Expulsion from Eden.'

The following letter on the subject of Scanland and his claim has been sent in for publication by the business manager of the Ruth combination:

NEW YORK, August 16, 1881.

EDITOR NEW YORK MIRROR:

SIR:—So Mr. Scanland, of the Denver Evening Press, has a grievance! Mr. Scanland has written a play. Mr. Scandland has paid for the performance of it. Mr. Scanland has lost his money. But Mr. Scanland has witnessed the result of his labors. Mr. Scanland is, of course, a man of ordinary intellect. Surely, after witnessing his play, he cannot suppose anybody would copy it. I can understand anybody reading it. I can even go so far as understand anybody even sending for a copy for perusal, but I can fully grasp the notion of that person returning it. I have heard it whispered that Mr. S. suggested somebody provide the money necessary to the complete success of a tour, but, to his disappointment, somebody declined the tempting bait.

I will offer him something better. The trains are frequent from Denver to New York; the hotels here are comfortable; the journey to Brooklyn is reasonable: the box-office of the Park Theatre in that city opens on Saturday next, and the performance of Ruth, an American Wife, commences at eight o'clock on Monday, 22d August. Take your ticket for New York, Mr. Scanland; register at a hotel; pay your admission to the theatre; and any similarity existing between your farce and Mrs. Everett's drama I shall be ready to defend in any way you may be prepared to advance.

Yours faithfully,
HARRY M. PITT,
Business Manager for the Ruth Comb.

This is a fair proposition, and is the surest way out of the mire. The proprietor of Scanland's paper will doubtless dispense with his valuable services for a week, and may possibly advance the amount of his salary into the bargain. We sincerely hope he will conclude to accept the invitation, and make a raid on Brooklyn next Monday. If not, let him forever after hold his peace, and stop sending us such insulting paragraphs about a lady as the following, which we notice in a marked copy of the Denver *Evening Press*:

Miss Blanche De Bar advertises that she is the owner of the drama entitled "Two Women," now being played by the Minnie Palmer company, and of which William Gill claims the authorship. Probably Miss De Bar has been taking lessons in drama stealing from Ruth Everett, the Leadville stage struck amateur!

This sort of warfare is unbecoming a journalist or gentleman, and leads us to suspect that Scanland's titles are dubious, to say the least.

How One Actress Passes the Summer.

Vernona Jarbeau sat in the editorial armchair Monday afternoon and pronounced the *Star's* "Man About Town" story of her mistaking John Hoey for a head gardener and tipping him a fee, a delusion and a snare, calculated to befog Tammany's *jeunesse dores* who buy and swear by the tribe's favorite organ. So far from her being a stranger to the bloated bondholder, Mlle. Jarbeau took especial pains to inform our credulous chief that Mr. Hoey is one of her best friends. On her word and honor she assured him that not only twice but three times had she seen the gentleman in question—and not more than half a thousand yards distant, too. How then, as she logically put it, could she mistake Mr. Hoey for a head gardener?

"I don't mind, though," she said philosophically, "Mamma likes to read those pretty stories about her little fluttering chickadee and so long as the 'Man About Town' continues to display good taste by making the Hoeys, Astors, Vanderbilts and Kellys figure as my associates in his anecdotes I shan't object."

We should think not.

We had long desired to know in what manner the fair favorites of the public pass their vacations, and as the Jarbeau is an excellent example of the class, we put a question to that effect, which was calculated to clear up the mystery.

"How do I spend my time at the Branch? Oh, I don't know." But this was scarcely true, because Mlle. immediately proceeded to prove to us that she did know. "In the morning I generally drive in my village cart. That's stupid, but it's awfully jolly to see the young men in white caps—that look like postman's caps—nudge one another, and whisper as I go by. I know what they're saying."

"What?"

"'There goes Vernona Jarbeau. Look!' Now, four years ago, before I went on the stage, they wouldn't have said that, would they?"

"Well—hardly. But the nudging and whispering, remember, is part of your—cial branch of the art."

"I beg pardon?"

"Never mind. What comes after the drive?"

"Oh, I had forgotten. After that we bathe——"

"Rouge, lily-white and all?"

"No—those adjuncts make their appearance about 4 P. M. Having dipped in the surf, I lunch, and pass the afternoon in reading novels, and munching *marrons glace*. Then I dress."

"Do you mean we should infer that up to this late hour in the afternoon that highly commendable practice of staid society has not taken place—in other words, that you have luxuriated since rising *a la Fejee Islander*?"

"I beg pardon?"

"Never mind. Proceed with your daily programme."

"In the twilight I drive."

"How instructive!"

"Then I dance a little."

"How improving!"

"Then I retire."

"What a bless——"

"I beg pardon?"

"Never mind. And now Mlle. Jarbeau will you be so good as to tell us for what engagement this health giving, elevating and progressive routine of Summer life prepares you?"

"For the run of Claude Duval, Stephens and Soloman's new comic opera."

"We can readily understand that. You are positively engaged then for this production?"

"No, but Charlie Harris has instructed me not to sign with anybody else, and you know he will put the opera on the stage in New York."

Yes, we had heard that, and as this conversation had quite exhausted the well-springs of Mlle. Jarbeau's intellectual powers, and as Frederic de Belleville (who speaks French) had just entered the sanctum, the young lady withdrew.

We usually welcome her visits, because we have a passionate fondness for animals. Mlle. always brings a fresh specimen with her every time she comes our way. Monday it was a Mexican dog, a small beast, with a limited amount of hair in tufts upon her head and tail. Her name was Bebe, and she had previously been preceded by an English pug (in a harness), a Skye terrier (in a collar), and an American bull pup (in arms). It is pleasant now and then to intersperse our managerial studies with managerial observations, such as Mlle. Jarbeau's visits afford us.

Our Picture Gallery.

THE BIG HAMLET AND THE LITTLE RICHARD.

POL.—The actors are come hither, my lord.

HAM.—Buz, buz!

Away Ahead.

How far ahead of the other departments of our theatres is that of the scene painters? Whether it be that scenic decoration appeals directly to the age, and that its merits or faults are more clearly recognizable to unthinking people than are the more recondite beauties of the orchestra or the stage, certain it is that, whereas the companies of our theatres are more or less good, bad or indifferent, according to the good, bad or indifferent taste of our managers, and the bands are in tune or out of tune, harsh or harmonious, according to the talent of the leaders and the liberality of the aforesaid managers. Yet the stage setting is invariably perfect. The play may be naught, but the scenery must be perfect. The characters may talk the merest bosh, but it must be talked "amid the leafy boskage of a grove," pictured true to nature, or in "marble halls" of the finest architecture. The band may blare out tunes resonant of the slums and vulgar, even to the fundamental bass of the harmony, but it must blare in front of an embroidered curtain, or "romantic landscape with figures," or a knot of flowers of colossal size, painted in exquisite conformity to nature.

—The Fifth Avenue Theatre is undergoing extensive alterations. It will open on the 22d instant with George Fawcett Rowe's new comedy, Smiff, to be followed by the Comley-Barton Comic Opera Company.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

—The MIRROR correspondent from this place had the pleasure of a shake of the hand and a glimpse of the countenance of genial George W. Ryer, avant courier for J. M. Hill's Deacon Crankett. It is a pleasure to meet such a worthy member of the dramatic profession.—The Norcross Opera company disbanded at this point after the performance on the 13th. Lack of patronage and mismanagement was the cause.—Mrs. H. E. Carter and the balance of the company, excepting Messrs. Laurent, Norcross, Crompton and Montana, join the Grayson Opera company at Providence, R. I., immediately. A long story of broken contracts, internal war and bad feeling is involved, which lack of space debars.—The season at Syracuse formally opens 26th, but attractions are already dating in.—Barry and Fay's Muldoon's Picnic, Happy Cal Wagner's Minstrels and one or two others will appear before the advent of the regulars —'81-'82 bids fair to rival the red-letter season of '80-'81. —A history of the new Opera House is detailed in another portion of THE MIRROR. —Darwin Truss, who has been the treasurer of the Opera Houses for two years, and who has many friends in the profession, has severed his connection therewith, as he will engage in general business in Burlington, Vt. Success in his new venture is to be hoped for. John J. Lehnen succeeds him in the box office.—Manager Lehnen will play Healy's Hibernian Minstrels for three weeks over his central and Western routes, commencing at Syracuse 20th.—Barry and Fay's Muldoon's Picnic will appear in this city 25th.—George S. Clarke in his Irish drama opens the regular season 30th, Lehnen's Uncle Tommers, Baker and Farron, Pat Rooney and numberless others follow.—Frank Custner, who has charge of the front of the Grand will enter the matrimonial noose next week. Manager Lehnen, I am informed, will be "best man."

UTICA.

Opera House (Thomas L. Yates, manager): The Norcross Opera company in The Mascotte 16th and 17th; the Watkins' Fifth Avenue company, with Ada Grey as star in East Lynne 20th.

Items: Coup's Circus shows here 20th.—This being race week, everything is lively. —Charles F. Richards is still acting as treasurer of the Opera House.—Abercrombie's Boston Ideal Uncle Tom start from here about Sept. 1.

PENNSYLVANIA.

ALLENTOWN.

Items: Manager Mishler has completed his arrangements for the season.—G. C. Aschbach will again be associate manager for this city.—Attractions booked for the coming season are The Galley Slave, Mahn's Opera Company, Hoey and Hardie, Adams Pantomime Company, the Florences, Hearts of Oak, the Knights, Haynes' Minstrels, My Geraldine, One Hundred Wives, Genevieve Ward, Hermann, Barney McAuley and Tony Denier's Pantomime Company.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Tony Pastor drew a large audience 16th. Tony always draws well here.

Gem Theatre (M. J. Cain, manager): The new people here on 15th were: Kelley and O'Brien, Blakeley and Bassett, Mason and Mason, Sig. Bartine, Carrie Laternia, Julia Walcott, May Raymond, Minnie Melnotte, Annie Vernon, Lillie Lee, and Nellie St. John.

MEADVILLE.

Opera House (H. M. Richmond, manager): This house has been undergoing repairs this Summer. New scenery has been painted by Henry Sartorius, the walls and ceilings have been repainted, and it now presents a very cosy appearance, and is one of the finest opera houses in this section. A number of attractions are booked for this season.

Items: Mr. and Mrs. Tucker (Fanny Wentworth) have been visiting friends in this city the past week.—D. R. Hawkins departs for Kingston, N. Y., to join Brooks, Dickson and Clapham's Minstrels 21st.—Prof. Leffinwell has been re-engaged by the Alvin Joslin company as leader this season. —The McNeil Sisters Concert company takes the road for their fourth annual tour in September.

NEWCASTLE.

Opera House (R. M. Allen, manager): For the information of managers I give the following dates already taken: Sept. 1, 7, 15; Oct. 3, 10, 26, 29; Nov. 14, 15, 16; Dec. 7, 9, 10, 12; Jan. 9, 24; Feb. 7, 20. The Opera House is undergoing considerable renovation. Coupon numbered tickets are supplied by the manager without charge.

PITTSBURG.

Opera House (John A. Ellsler, manager): This house will reopen 29th with Hartz the Magician. The interior has been thoroughly renovated, and presents quite a handsome appearance. The following stars and combinations have already been booked for the coming season: Mary Anderson, Maggie Mitchell, Lotta, Janauschek, Palmer-Graham company, Hazel Kirke, Emma Abbott, Marie Prescott, Acme Olivette company, Edwin Booth, Joseph Jefferson, John McCullough, J. K. Emmet, Herrmann the Magician, My Partner, Galley Slave, the Mastodons, Tom Keene, Mrs. G. C. Howard, John S. Clarke, The World, Sam'l of Posen, N. C. Goodwin, Jr., Coney Island, Robson and Crane, Rice's Surprise Party, Widow Bedott, F. S. Chanfrau, Michael Strogoff, Oliver Doud Byron, Mr. and Mrs. McKee Rankin, Mr. and Mrs. Florence, Gus Williams and Barney McAuley.

Library Hall (Fred A. Parkes, manager): Will reopen Sept. 5 with Lawrence Barrett and company.

Items: Coup's Circus showed 8th to large business. Their stay is limited to two more performances.—Barnum comes 15th and 16th.

PITTSTON.

Music Hall (J. R. Ehret, manager): To appear: 17th, B., W., P. & W.'s Minstrels; 29th, Jarrett and Palmer's Uncle Tom company.

Item: W. D. Evans takes the management of Music Hall September 1. He has some thirty troupes booked for this season.

READING.

Grand Opera House (George Miller, manager): Mrs. Howard in Uncle Tom's Cabin 22d, to be followed by Smith and Mestayer's Tourists, N. D. Roberts' Pantomine company, Haverly's European Mastodons, Frederick Paulding, C. L. Davis in Alvin Joslin, Robert Spillers Rooms for Rent, Fanny Davenport, Rose Eytinge, The Farmer's Daughter, Emma Abbott, Spiller's After the Opera, J. M. Hill's All the Rage, Callendar's Georgia Minstrels, Hazel Kirke, Aldrich and Parsloe, Annie Pixley, Stolen Kisses, Frank Gardner's Legion of Honor, and other attractions.

Academy of Music (John D. Misher, manager): Barlow, Wilson, Primrose and West Minstrels 23d; Jarrett and Palmer's Uncle Tom's Cabin Sept. 1 and 2; and then will come, Nat Goodwin, Mr. and Mrs. W. J. Florence, The World, Forget-Me-Not, Adams' Pantomine troupe, One Hundred Wives, Hague's European Minstrels; Mahn's Boccaccio Opera company; Galley Slave, Rice's Surprise Party, Diplomacy, Hearts of Oak, The Slave's Dream.

Item: Both houses have had the stages refinished, and new scenery painted.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): This house will re open for the season on the 25th inst., with Jarrett and Palmer's Uncle Tom Company. Among the attractions booked are Hill's All the Rage, Barney McAuley, Only a Farmer's Daughter, Tony Denier's Humpty Dumpty, Bartley Campbell's Matrimony, Banker's Daughter, George S. Knight, Hearne's Hearts of Oak, Olivette, Madame Rentz Minstrels, Oliver Doud Byron, My Geraldine, Buffalo Bill and George H. Adams' Humpty Dumpty.

Items: Manager Osler has just purchased a handsome upright piano, has added new scenery, and made other needed improvements.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor; Jeff Haverstock, manager): Donaldson Combination in Colleen Bawn, have postponed engagement. Regular opening of season 23d, with Jarrett and Palmer's Uncle Tom Combination with new scenery, bloodhounds, donkey, etc. Sept. 2, Rentz Minstrels; 7th, Lillian Cleves, in Only a Farmer's Daughter. A number of other attractions booked.

Items: An unusually successful season is anticipated, as the mines are being worked to their utmost capacity, and business of all kinds is booming. Money is plenty, and good shows will be liberally patronized.

RHODE ISLAND.

NEWPORT.

Bull's Opera House: The season opens with Leavitt's Gigantic Minstrels 24th.

PROVIDENCE.

Park Garden (John McFadden, manager): The Original Grayson Opera Company is announced for this week in The Mascotte.

Sans Souci Garden (William E. White, manager): Boccaccio enters its fifth week and still continues to please. The Mascotte is in rehearsal.

Item: At the Rocky Point Coliseum the Sans Souci company, under direction of Mr. Wm. E. White, will give a performance of Boccaccio on Tuesday afternoon, 16th, in aid of Police Association.

TENNESSEE.

NASHVILLE.

William J. Johnston, of Miller and Johnston's Operatic Comedy company, has engaged Amy Lee, Jennie Raynone, Etta Eiselle, Jennie Tanner, Joseph C. Gordon, Harry A. Smith, Charles H. Stanley, Benj. K. Hodges and Harry Le Clercq's Grand Orchestra, William B. Everitt, of Montreal, leader. The company will open the coming season on September 9 and 10 at the Masonic Theatre, in Fred Miller's comedy romanza, The Two Medallions. This organization is said to be first class.

Item: V. C. Mikom, proprietor of the Masonic Theatre, has gone East to recruit his health until the return of Joe Brooks from Europe.

TEXAS.

BRENHAM.

Grand Opera House: Upwards of twenty attractions have been booked thus far. Managers may reasonably expect fair business on the Texas circuit this season, and it is claimed that railroad facilities have been improved, and rates lowered. There is direct communication by two lines, between Galveston, San Antonio, Austin, Houston, Brenham, and other points, and Belton can now be played. THE MIRROR is very popular in Texas, and is acknowledged to be *par excellence*, the dramatic organ of the country.

VIRGINIA.

FRONT ROYAL.

John Robinson's Circus showed to large business 13th. Hundreds were unable to gain admission.

RICHMOND.

Theatre (W. T. Powell, manager): The preliminary season will open 29th with Anthony and Ellis' Humpty-Dumpty, to be followed by John E. Owens, and Fay Templeton in The Mascotte. The regular season will commence Sept. 28th with Hoey and Hardie's Child of State.

Comique (W. W. Putnam, manager): Business continues good. New faces are being constantly added.

Items: There was a convention of circus men held here last week for the purpose of dividing up territory, in order to avoid conflicting dates, etc., during their Southern tours. Among those present were Samuel H. Joseph and John Robinson, Jr., of Robinson's Circus; A. Haight, of Coup's Circus; P. Sells, Jr., of Sells Brother's Circus; Ed. Collins, J. H. Saulsberry and others.—Manager A. B. Duesberry, of the Ninth Street Opera House, left last week for Philadelphia, to make engagements for the coming season. The house is now undergoing repairs, and will be opened Sept. 12.—Nellie Sarony is in the city visiting relatives. —Robinson's Circus shows here 29th.—The Bordeau Sisters leave 17th to join Sprague's Gigantic Novelty company, Chicago, Ill.

WISCONSIN.

BELOIT.

(Goodwin's Opera House (S. J. Goodwin & Son, managers): The following attractions are booked for this house: Heywood's Minstrels, Lawrence Barrett, Wallace Sisters, Anthony and Ellis' Humpty Dumpty, Rooms to Rent combination, J. M. Hill's All the Rage company, Den Thompson, E. Stanley combination, Anthony and Ellis' Uncle Tom, Milton Nobles, Grizzly Adams, Only a Farmer's Daughter and My Partner.

Items: Charles W. Roberts, formerly advance for Forbes Dramatic company, but now business manager and part proprietor of the Electric Light Dramatic company, has been Summering at this place.—Manager Goodwin has made several improvements in his Opera House this season.

MADISON.

Opera House (George Burroughs, proprietor): For some weeks there has been quite a lull in amusement circles, but the coming season promises to be prolific. Hayward's Serenaders come 18th. Booked: Sept. 14, Mitchell's Pleasure Party; 17th, Buffalo Bill; 19th (county fair week) The Acme Humpty-Dumpty company; Oct. 11, Alvin Joslin; 31st, Banker's Daughter; Nov. 1, All the Rage; 13th, Rice's Evangeline; 19th, Maggie Mitchell; 22d, Den Thompson; 26th, Jarrett and Rice.

MILWAUKEE.

All is quiet. Improvements at both houses going forward rapidly. The coming season promises to be a lively one.

Item: Thomas' concerts at Park August 22, week.

OSHKOSH.

As the theatrical season is virtually closed perhaps it may be interesting to state what the attractions hve been. B. F. Schwartz, the sharing manager has been very active during the past season, and secured many of the best attractions. He opened with John T. Raymond. This company had the largest reserved seat sale ever known in this city. Next came the Boston Ideals in Fatinitza, Corinne Merriemakers, Boston Ideal Uncle Tom, Helen Potter's Pleiades, Rial's Humpty Dumpty, Anthony and Ells' Uncle Tom, Colored Concert company, Celebrated Case, Litta, Haverly's New Mastodons, Remenyi, John Dillon, Constable Hook, Swedish Lady Quartette, Herbert's Dramatic company, Charlotte Thompson, Salsbury's Troubadors, Tony Denier's Humpty Dumpty, Haverly's Comedy company and the Edwin Clifford Dramatic company. Some very strong attractions are already booked for next season by Manager Schwartz.

WYOMING.

CHEYENNE.

Haverly's Widow Bedott was played here to a good house. The company manifested their appreciation of the same by giving us two hours wholesome fun. Relative to comedy, we have had nothing to surpass it this season, and it will be a long time ere Bishop's grimaces pass from memory. The troupe goes hence into Colorado, playing at Fort Collins and Denver.

LARAMIE CITY.

Blackburn Hall (A. S. Blackburn, manager): Haverly's Widow Bedott played to a good house 8th, but did not give a satisfactory performance. Coming: Zamloch, the magician, 11th, 12th, 13th; Haverly's Mastodons about 20th.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Fred Wren's Combination presented Uncle Tom's Cabin 8th to a large audience. Tony Pastor's company gave a good entertainment 13th to excellent business. Booked: Sol Smith Russell 5th; Deacon Crankett 7th; Collier's Banker's Daughter 15th; Baker and Farren 16th and 17th; Leavitt's Minstrels 23d; Big Four Minstrels 29th.

Academy of Music (Joseph Kneeshaw, manager): Fannie O'Neal's Hibernian Blondes were billed to appear 12th, but the authorities interfered and stopped the show, believing, from the questionable handbills distributed, it was an obscene one.

OTTAWA.

Grand Opera House (John Ferguson, manager): Haverly's New Mastodons filled the house with the most fashionable audiences that have ever attended a minstrel performance here 9th and 10th. The performance was much superior to that given by the same company here last season. Bookings: September 5, initial performance of the season, Felicia; 12th, 13th, 14th and 15th, Florence Gillette; 23d and 24th, Joe Murphy; 30th and October 1, Baker and Farron. These will be followed by Powers' Galley Slave. My Geraldine, Old Shipmates; Ruth, an American Wife, Rooms for Rent, Legion of Honor, Rentz Santley, Levitt's Specialties, A Life's Mistake, Genevieve Ward, Anthony and Ellis, Haverly's New Mastodons, Fred Paulding, Loyal Till Death, and other combinations.

Items: The Base Ball Match between Haverly's and Ottawa nines attracted about two thousand spectators 10th. The game was well contested, and resulted in favor of the former by a score of 18 to 11. Fred. E. Wright, treasurer of the Mastodons, umpired the game. By invitation of J. H. Mack, the Ottawa players attended the performance same evening.—The New Mastodons will have a Base Ball team next season.—Whispered that Frank Cushman, of the Mastodons, will soon take unto himself a "better half."

Colville's Troubles.

Although Sam Colville owns The World, he is still unhappy. He is a very much dissatisfied man. According to Colville, his time is wholly occupied in stopping piratical productions of his piece. Every week brings forth some new complication. Fresh difficulties beset the portly speculator. This week Boston is giving him trouble. It was announced in the Sunday papers that The World would be produced at the Alhambra Theatre, and Colville was notified by Tompkins and Hill, who own the right for the New England States, that they expected him to protect them. On Monday night Colville was seen boarding the Boston train, accompanied by a sawed-off Tombs lawyer, who was armed with a copy of the United States Statutes.

"Going to Boston on business, Mr. Colville?" asked a MIRROR reporter.

"Yes!" was the monoryllabic reply.

"Will you be gone long?"

"Don't know."

"Coming back when you get through?" inquired the scribe; but Colville grasped his traveling-bag, and without deigning a reply, proceeded to his sleeper, closely followed by the lawyer.

—Of the various avenues at Long Branch Cedar avenue is the oldest, and has borne its name for over a quarter of a century, never having been called otherwise. It varies in width, being from forty to sixty feet wide, and has fifty cottage residents, who make their Summer or Winter homes there. Of these but four are professional people—Mr. Wm. Henderson, Mr. F. S. Chanfrau, Mr. J. W. Albaugh, and recently Miss Mary Anderson. On Park avenue are the lovely homes of Maggie Mitchell, Mrs. Floyd and Mrs. Adams. At Atlanticville, one mile north of Long Branch, is the modest, pretty home of D. D. Byron, and this makes up the sum total of theatrical people who make a home there, despite the oft-recurring paragraphs about the "actor's colony at Long Branch."

The Giddy Gusher

ON THE EQUALITY OF THE SEXES.

"All men are created free and equal." There's no living sort of doubt about that—free enough, and equal to most anything; but where's the nice little text about the equality of women? One of those bursted old adages used to run: "What's sauce for a goose is sauce for a gander." Not in my time, let me tell you, and I've had a great time. There are two distinct laws on every subject—for man and woman. There are two distinct customs on every point, for man and woman. The only thing they take the same way is a coffin, and there wouldn't be any equality about that episode if the man could chip in for a minute after his last check was played. Most men entertain the Persian idea of the next world. They don't believe there's to be any women in Heaven. That they will have visiting bands like Rentz's Female Minstrels to minstrel to 'em, they think is likely; but none of the ordinary house-keeping, button-sewing, baby-spanking kind of women people the average man's paradise.

There's an awful surprise in store for some of those men when they hang round and brace Peter for a pass. I don't suppose there are two He angels to the dozen in all the heavenly host. Never mind where I get my theological views. They may be drawn from (George) Butler's Analogy or Charlie Foster's Seances, or I may have been under Pa Beecher's teaching. I don't say. But I do say to these arrogant and gallivanting men, Look out for a pullback when you get to Heaven. It'll upset every theory you have ever had on earth. If I had no better information on the subject than the inequality of the sexes here, I should know that in the next world woman would have the chance to get even.

I have had some words with you already about the sufferings of us girls; but the cruelest blow we get in life is when we get a husband. It's the dreadfulest shock of all. It's quite the belief that none but professionals get bad husbands. That's a mistake. Most all husbands are bad; but the doings of public people are made public oftener, and that's the way this idea gets about.

And the conceit of these men! It just drives one wild to see 'em. I declare it acts on me like a dose of medicine to walk through that Square and see 'em holding up posts and scratching the sidewalk with little canes, and twiddling their moustaches, and pulling their side-whiskers, with their poor wives at home washing and darning tights, or curling wigs, for making 'em pretty, to "mash" country towns this Fall season.

No difference, indeed! Why, even in the way people think of men and women's personal appearance there's an awful difference. Where's the woman who enjoys a bald head properly? I've yet to find her. What a howl would go up if Mrs. Le Brun or Emma Skerritt should walk into a hotel dining room without any false hair on! And just look at Jim Collier, Joe Polk and Jack Studley—all of 'em balder than so many pats of butter—sunning themselves on the Square and fanning themselves with their straw hats! Why, Studley came on a line of Pope's (not W. H. or Charles) one day, and had it framed for his own picture:

"And Beauty draws us with a single hair."

[I believe he had just one on top at that time.]

Look at that trio of dramatists—Daly, Campbell and Rowe! They haven't got a full set of teeth among 'em, all put together. That don't prevent their smiling like Cheshire cats on us girls, and we don't mind if there is a stage wait between their molars and incisors, or twenty years elapse between their eye-teeth without an event.

But WE—we girls have got to get in a row of piano keys just as soon as the men's awful conduct makes us gnash our first teeth to pieces. WE have got to take to scratches just as soon as grief has snatched us bald-headed. Bah! talk of equality, there's no such thing.

It's a pretty cool day, and if you stop here in the shade of the paper costumes in the Domestic Sewing Machine window, I'll show you just a few instances of man's base ingratitude. The Square is full of them. And oh! how many have folded their tired hands above broken hearts, and gone to take the first rest they have had in many seasons! We girls have planted a dozen instances during the last few years.

There was Eliza—as good and true and sweet a woman as ever lived—lumpy and plain in form and features, with a big bank account wrested from small towns by years of hard work. She had every comfort, and what on earth she wanted of a husband no one of us could imagine; but she would marry, and she did. From being sought for, and admired for her various virtues, and undoubted talent, she subsided into a humdrum wife; lived in family hotels; went nowhere; saw her money invested and lost on non-paying but amusing ventures; had the great felicity of hearing occasionally how well Miss Polly This or Dolly That looked out driving behind her husband's fast horses with her husband as driver. As the gentleman took no meals at the family hotels, save a breakfast in their private parlor, the boarders were not familiar with his frontispiece, and it led to dreadful blunders.

Poor Eliza, sitting one day in the public parlor, was saluted by a female patron of the house and the theatres in this fashion: "Wouldn't you like to go to a performance this afternoon? I made the acquaintance of Dolly Dasher, the juvenile lead at the Lycopodean, when I was in the country, and we got to be no end of friends. She sent me tickets for to-day. It might cheer you up a bit to go. She's such an imp on the stage. I don't think she'll be long there, however, as Melchisedec is so fond of her."

Eliza (faintly)—"Melchisedec?"

"Yes, the manager. He came down to Greenwich every Saturday she was there. I think they are engaged; out every day together, and such presents—just a stream of 'em. He's a deal older; but he's very rich. His first wife, I heard Dolly say, was awful rich."

Eliza groaned as she interrupted her tormentor with the feeble remark: "Well, she is not so awful rich now! *I'm* his first wife."

She felt poor enough, I'll be bound, just at that minute.

It wasn't long after that word was passed around among us girls that Eliza had closed her earthly engagement. Melchisedec was a widower for a few months, and then married some young snip of a thing, who will serve him right before long, or I'm no judge.

Just as I said—here comes one of the deeply injured. She's rather a pretty little woman and she's a nice little actress. Looks a bit like Lotta, don't she? Well, she hasn't had Lotta's luck. She got married some years ago to a common sort of fellow, very common to look at, but she loved him dearly. What an affectionate wretch he was, to be sure, during those first years! Then he went abroad and met another actress who had a lot of spare change to take him about upon. The story reached the wife and she cried and mourned over him, but believed in him. Oh, yes, there was no end to her trust in him. Finally he came back on a visit, and the little wife and he passed a week in a country place where the one-sided love was as plain as the handle on a jug. But she clung and clasped and blushed and beamed on him. It was a sort of little second-hand honeymoon for her. Then the time came for him to sail away to his London engagement, and the sad thing was not allowed to go into town to see him depart. But her heart-breaking farewell was taken in the early morning. There she stood on the stoop, looking through blinding tears at the figure climbing a little hill—a sort of good-bye hill, where all the husbands kissed their hands every morning as they went to the city to the girls they left behind them. Did this European scarecrow look back? Not once. He clutched his carpet-sack in one claw; he struck out for "England, home and beauty" with an umbrella in the other claw, and never turned till he got on board the steamer. Oh, well, I wouldn't have given a last year's love letter for the whole outlook; but poor Sis "laid the flattering unction to her soul" that it was all right. Then one day she got a letter coolly setting forth an incompatibility of something or other—and telling her, in so many words, that she might better herself as soon as she could, as he should never live with her again. If she had bettered herself would you blame her? There she is, smiling just now as she sees us, but wearing out her very soul in tears and lamentation for the living and the dead—both equally dead to her.

But here I am, as usual, way at the end of my tether, and I'll wait till another time to finish the batch just coming round Fourteenth street to greet

THE GIDDY GUSHER.

—Walter Bray, of negro minstrel fame, has become insane, and was sent to the Massachusetts Asylum on Saturday last. Mr. Bray is an old Californian, and one of the few in the burnt-cork business endowed with a good education. It has been said that he was a son of General Baker, who was killed in the battle of Ball's Bluff, but we believe this to be an error, as the writer had a personal acquaintance with General Baker's family, and he had only two sons, one of whom is dead, and the other, Edward, is still in San Francisco. The profession will learn with deep regret of this great misfortune to Mr. Bray, for he was a popular and genial gentleman.

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All from Abroad.

The *Egypt* and *Arizona*, which arrived Monday, brought a large number of truant professionals back to their native heath. They have all enjoyed themselves immensely, and in the following chats, collected by THE MIRROR reporters, they tell the stories of their European trips for themselves:

HARRY SARGENT.

Mr. Harry Sargent, who arrived on Monlast in the steamer *Egypt*, called at THE MIRROR office, and gave us a brief account of his doings abroad.

"How about your attractions for this season?"

"Well, I've always got my hands full. I have engaged Jennie Lee, and she will open at Haverly's Fourteenth Street Theatre in Poor Jo; after which, I take her upon the road."

"She has been successful in England, has she not?"

"Very. She has been playing Jo in London and the provinces for five years. I was astonished at her receipts, which have been enormous."

"Did she not play this character in the United States?"

"Only in San Francisco. She then went to England, where she has ever been since."

"Are you sanguine of her success here?"

"Quite. She presents a very vivid picture of the unfortunate little waif, and she has improved wonderfully in her acting. As a serio-comic actress, I consider her unsurpassed."

"About Mlle. Rhea. How did you secure her?"

"By the merest accident. I met an old friend, John Ryder, in London, one morning while walking with my wife, and he asked me if I would like to go to the Gaiety that afternoon, and see a lady from St. Petersburg make her debut in English. I hesitated, but finally concluded to go, and I was so charmed with her acting and delicious accent, that I asked Ryder if he thought the lady would like to go to America? 'Guess not,' he replied; 'she has any number of offers for London, and she thinks London is good enough for her.' Nothing daunted, I sought her, knowing she would please the American public, and after considerable persuasion, and a good offer, she concluded to come. I think I have got in her one of the finest attractions in the field."

"You account her a good actress?"

"I deem her a superior actress, and one of the most beautiful women on the stage."

"How does she compare with Modjeska?"

"She is her equal in acting—particularly in power and pathos—and she has the great prestage of wonderful personal beauty."

"How about her accent?"

"It is better than Modjeska's—not so marked, but very pleasing. I consider it so interesting that I told her if she lost it in America I would cancel her engagement."

"Is she married?"

"That was one of the first questions I asked her, and with an emphasis that would discourage the most persevering lover, she replied: '*No!* and I don't want to be!' Mlle. Rhea is socially a charming woman. She is thoroughly educated, and speaks a number of languages. In London she is at present the rage, and at her receptions, which are attended by the most prominent and best people, it is really a treat to see her entertain."

"On the whole, you think she will please us?"

"I have no fears whatever. I believe the American people will take to her immediately."

"How did you spend your time over the water?"

"As quietly as possible. I took a cottage at Kingston in order to get away from the bustle of the city, and spent my time in fishing."

"Yes? What luck?"

"Well, I used to sit over the water from 4 A. M. till 9 P. M. daily, and I—I—I didn't get a nibble. It was glorious sport."

"What—the fishing?"

"No—the *rest*!"

DAN FROHMAN.

"Can I see THE MIRROR man a moment? To be sure I can. Show him up this instant. Always glad to see THE MIRROR," was the response made by Dan Frohman to his assistant when a representative of the organ of American managers presented himself at the Madison Square Theatre. Our young man quickly found himself seated in Frohman's easy chair, with the genial Daniel, all over smiles and ready to tell the result of his sight-seeing in Europe.

"I had a bang-up time!" said he. "Enjoyed myself immensely. The only trouble I had was with Joe Brooks' German——"

"Yes, that's all right," interrupted THE MIRROR reporter. "He says the same thing about your French. What I would like to know is if you made arrangements to produce Hazel Kirke in London?"

"I did."

"At what theatre?"

"I don't care to give that away just yet."

"When is it to be brought out?"

"Sometime during the season. I have the promise of an opening for the production after a certain piece now on the London boards."

"Will you send the original Hazel Kirke company?"

"No. It will be produced by an English company. While I should like to present Effie Ellsler and Mr. Couldock in their original parts, still I think it best to do it with an English company. You see the English people don't take very well to the idea of Americans coming over and doing their acting, and for that reason, it is my opinion that it would be best if the play were produced by a London company."

"How do you think it will go in London?"

"I believe it will take well. The story, as you know, is an English one. I have no doubt of its success. Then its long run here will give it a prestige that will carry it through in London."

"Did you make any literary purchases while abroad?"

"Oh no. We are producers here. This theatre makes successes. We believe in home industry. I did buy stage furniture for the theatre. Mr. Mallory is a great connoisseur. He intends making the Madison Square a gem of a theatre in every respect, and for that purpose he commissioned me to purchase the finest stage furniture I could obtain. I secured a lot of elegant stuff, bric-a-brac, furniture, bronzes, etc."

"Did you visit the European play houses?"

"Well, I should say so. Joe Brooks and myself saw everything there was to be seen."

"What kind of treatment did you receive?"

"The most hospitable—especially at the hands of Messrs. Gus Harris and August Pettitt; they did all in their power to make our stay comfortable. In Paris we were also shown many attentions, especially from the attaches of the Grand Opera House."

"How will the London and Parisian theatres compare with American houses in your opinion?"

"Well, I must say they are ahead of us in mounting pieces. Their stage departments are certainly better than our own, but I think we pay more attention to the comfort of our audiences. Our theatres are more comfortable. That is also true of our hotels and railroad accommodations. Yes, they are ahead of us in their stage work."

"You have assumed control of the Madison Square Theatre?"

"Yes, I am again in the harness and ready for work."

Mr. Frohman related many laughable incidents which befell himself and Joe Brooks while doing Europe. The trip, he said, had benefitted him greatly, and it was something he would never regret having made.

JOSEPH BROOKS.

Joseph Brooks, of Brooks and Dickson, was found emerged in business at the Grand Circuit office. Laying aside a mountain of correspondence and manuscripts, he surrendered himself. THE MIRROR reporter:

"How did you enjoy your trip abroad, Mr. Brooks?"

"Immensely. I had a splendid chance to see Europe."

"Was your trip entirely one of pleasure?"

"Well, not altogether. I kept an eye open for business."

"Did you run across anything worth bringing over?"

"Nothing worth a cent. I saw a rehearsal of Youth, but didn't like it." I purchased the American right for Mother-in-Law, by G. R. Sims, a very funny comedy, which I will give to John T. Raymond."

"When is it to be brought out?"

"During the season. Probably in the Spring. It is sure to be a go here."

"Did you see Irving?"

"I should say I did."

"What were your impressions of his acting?"

"Well," remarked Mr. Brooks, laughingly, "it was a very funny performance to me. I couldn't help laughing at his acting." Here Mr. Brooks gave an imitation of Irving's stage stride and intonation of some lines in Hamlet. Continuing, he said: "Still the man is a genius in his way, and does well in London."

"You say you kept an eye out for business. Did you secure anything?"

"Not for the coming season, but I laid the groundwork for attractions hereafter. I am not ready now to disclose my negotiations, but in due time they will develop themselves."

"You made the grand tour, *a la* G. Washington Phipps?"

"Pretty much that way. Yes, Dan Frohman and myself saw Europe in two months. The only thing that disturbed my peace of mind was Frohman's attempt at the French language. Such horrible French as he endeavored to get off was enough to keep me awake all night. However, we had a good time. Eh? Did I see Palestine? Oh, yes, I saw Jerusalem, and now the country is sure of prosperity, especially that portion of its tributary to the Grand Circuit. Come again. Always glad to see you. Good day!"

A. M. PALMER.

Mr. A. M. Palmer stepped from a carriage and entered his private office in the Union Square Theatre on Monday morning. He was of course immediately surrounded by a score of friends, and handshaking and congratulations upon his return were the order of the moment. Mr. Palmer was brown as a berry, and looked as though he had just returned from a hunting excursion in the mountains. To a MIRROR reporter he said, in answer to a question as to what he had accomplished on the other side:

"Nothing, except to gain a little health and indulge in recreation."

"What countries did you visit?"

"England, Switzerland and Italy."

"Do anything in the way of engaging attractions?"

"No. I didn't even hire an actor or buy a play. I have enough attractive material here."

"You of course took in everything worth seeing in the dramatic line?"

"Yes; but I have nothing to add to that which has already been published in THE MIRROR in your interviews with the prominent professionals recently arrived."

Mr. Palmer's time was very limited, and immediately upon his arrival he plunged into the accumulated business of his own theatre and company.

LAWRENCE BARRETT.

"My trip to Europe," said Mr. Lawrence Barrett, the tragedian, to THE MIRROR representative, "was an unprofessional one. I went over to bring my family home, consequently I do not know that I can impart to you any news."

"How were you received on the other side?"

"In the most cordial manner, unprofessionally. I met with great hospitality from the English actors, and witnessed the generous treatment bestowed on Mr. Booth and Mr. McCullough."

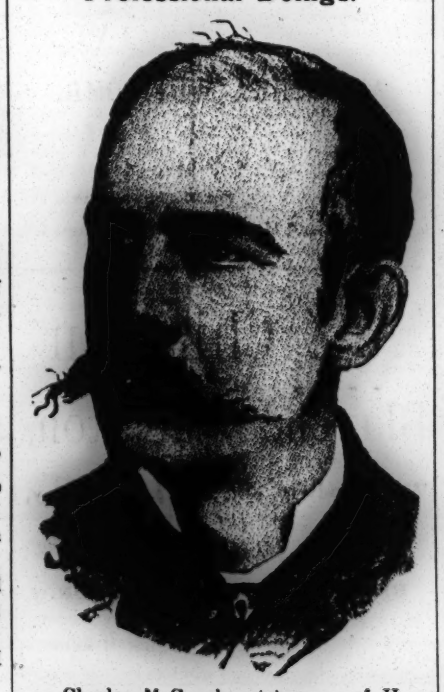
"Do you feel invigorated by your trip?"

"Oh, very much so. I am now ready to begin my season, and start away on Monday."

TOPSY VENN.

Topsy Venn, the burlesque actress who was injured last June in the smash-up on the Pennsylvania road, has also returned from England. Miss Venn was not at her residence when THE MIRROR reporter called, but from her friends the statement was obtained that she has completely recovered from the accident, and is ready to resume her position with Rice's Surprise Party, of which she is a bright light. Miss Venn has added several new songs to her repertoire, which she will introduce during the coming season.

Professional Doings.



—Charles McGeachy, treasurer of Haverly's Mastodon Minstrels, makes his bow among our portraits this week. McGeachy is an old newspaper man, and is very popular everywhere.

—Lotta opens her season in Montreal September 19.

—Felix Dafontaine, of the *Herald*, is enjoying a brief vacation.

—Hermann has been giving performances at the Casino, Newport.

—Mitchell's Pleasure Party has left for its opening stand, Lincoln, Neb.

—Sam'l of Posen begins his traveling season at Chicago on the 29th.

—John McCullough opens his season in St. Paul, Minn., September 5.

—The Florences are rehearsing at the Madison Square Theatre this week.

—The Hanlon-Lees troupe sailed from Liverpool for this country on Monday.

—Since Willie Edouin raised a Summer crop of beard he looks like a Bedouin.

—Charles Wyndham has postponed his intended visit to American this season.

—Alma Stuart Stanley will be seen at the Fifth Avenue in Fawcett Rowe's new piece.

—J. B. Everham has been engaged for comedy old men at the Madison Square Theatre this season.

—John T. Raymond is sanguine of success. He thinks Fresh will be a go on the road this time.

W. W. Allen has been presented with a handsome dressing-case by the members of the Grayson Opera company.

—Manager John A. Stevens went to Boston Monday night to look after his interests in the new Windsor Theatre.

—Clara Louise Kellogg's concert tour this season will be under the management of Major Pond and Max Bachert.

—Miss Emma Cliefden, late soubrette and lyric artiste of the Emelie Melville troupe, has arrived from San Francisco.

—Harry G. Clapham is in town. He has great expectations of success for the Brooks, Dickson and Clapham Minstrels.

—John T. Raymond will play Colonel Sellers at Milford, Mass., September 13.

—Marie Williams commanded $150 a week last season. Daly now gives her $40—and no Lah-de-dah song allowed.

—Ben Stern, late of the California Theatre, has been engaged as advance agent for Brooks, Dickson and Clapham's Minstrels.

—Steele Mackaye ran down Monday from his country retreat to attend to pressing business matters. He returned Monday night.

—Henry Lovell has written an emotional drama called An Honorable Wife. Negotiations for its production in Boston are now taking place.

—Frederic de Belleville and his charming wife and William Horace Lingard occupied a private box at the Windsor Theatre on Monday night.

—Phil H. Kirby left San Francisco last Sunday for this city. He has been engaged as business manager for Edouin and Sanger's Sparks company.

—J. Yorke Stevens, who has played in London during the past two years with Miss Litton, has been engaged by McCullough for juvenile lead.

—Alice Coleman, who has been engaged next season by the Templeton Opera company, is having a new cornet-a-piston made for her by Ditson.

—Fred Warde is ready for business. He has shed his moustache, but the genial tragedian has $20,000 to back him this season, and he could afford to do it.

—Bertha Welby has returned from the Catskills. She commences rehearsing in Only a Farmer's Daughter next Monday, preparatory to opening September 5.

—M. B. Leavitt's Rentz-Santley company opened their season on Monday night at Long Branch, under the auspices of the Christian (!) Ladies' Reading Room Society.

—Archie Mackenzie has been engaged to pilot Rice's Evangeline through the Southwest this season. He thinks he will have the toughest season of any agent, as he has, with but few exceptions, all one-night stands.

—Professionals during the Summer rarely patronize the barber, and allow their beards to grow. When you see an actor with a long moustache or whiskers, you can conclude he has been out of an engagement some time.

—Billy Emerson's contract with J. H. Haverly expires in November, and he has taken a lease of the Standard Theatre, San Francisco, which he will open in December as a minstrel hall.

—Leonora Simons, a California soubrette and lyric artiste, has arrived from San Francisco, and will appear at the Coney Island Concerts and sing Mallard's new song, "God Save Our President."

—Ruth, an American Wife, will be produced on the 18th instant at the Park Theatre, Newark. The drama has been in rehearsal since August 1, at the new Fourteenth Street Theatre, and Harry Pitt is very sanguine of its success.

—An organ-grinder made his appearance in the midst of the professionals in front of the Union Square Theatre yesterday, and in just seven seconds the sidewalk was thoroughly cleared. More efficacious than all the placards Mr. Palmer could post.

—Mrs. John Drew, Rose Wood, Adele Bray, Frederick Robinson, Mark Pendleton, Charles Waverly, Harry F. Taylor, Thomas Jefferson and James Galley will support Joseph Jefferson this season. He opens at the Union Square September 12, in The Rivals.

—Charles A. Colby, formerly a MIRROR correspondent in San Francisco, died in that city recently, having been poisoned by eating corn starch. Most of his family were also poisoned, but they recovered. Mr. Colby was a pleasant gentleman, and highly respected on the Pacific slope.

—Madame P. A. Smith, the well-known theatrical dressmaker of 117 West Twenty-eighth street, has just completed the costuming of Collier's Banker's Daughter combination. She has also furnished some elegant wardrobes for Maude Granger, Adele Belgarde, Emily Rigl and others.

—Fay Templeton has returned from Boston, and is resting at her father's country seat near Montmoor. Miss Templeton desires THE MIRROR to express her thanks to the press of Boston for their uniform kindness to herself. It is gratifying to the young artiste's friends that she should win golden opinions from the critical press of the Hub.

—George Hoey read his new play, The Corsican, to his partner, Mr. Hardie, and a number of friends, on Monday. All pronounced it a stronger piece than the Child of the State, and were enthusiastic in sounding its praise. Mr. Hoey was much gratified over the reception tendered his work. It will probably be brought out in New Orleans.

—The following company have been engaged to produce George Fawcett Rowe's new piece, Smiff, at Haverly's Fifth Avenue Theatre: George C. Davenport, G. F. Rowe, T. Cooper, J. E. Nagle, Jr., Charles S. Dickson, Murray Woods, F. Crane, A. Henderson, Louise Balfe (daughter of the composer), Alma Stanley, Kate Gurney, Miss M. Stewart.

—Hague's European Minstrels leave England on the 29th instant for a tour of this country, under the management of Charles A. Wing.

—A play by a San Francisco author, called Eviction, will take the road this season; another with the same title, in which Charles E. Verner and Charles Frew will be the heroes; and a third, called Herbert O'Grady's Eviction Combination, will shortly leave Liverpool for a tour of this country. Is there to be an Eviction boom?

—The best place for professionals to buy diamonds and other jewelry is at Benedict Brothers' handsome store, on the corner of Broadway and Courtlandt street. This firm is justly celebrated for the excellence of its wares, and the fact that it is, with one exception, the oldest establishment of the kind in the city, is a guarantee of its reliability and excellence.

—A correspondent writes that the grave of the late Ben de Bar in Bellfontaine Cemetery, St. Louis, is utterly neglected. It has neither a slab nor a headstone, and but few evidences of a grave exist. If the people of St. Louis have lost their veneration of the memory of their old manager, the profession throughout the United States might take the initiative, and show their esteem for the lamented comedian.

—The following compose Colville's Michael Strogoff company: F. C. Bangs, I. N. Gotthold, Felix Morris, A. D. Billings, Isidore Davidson, John E. Ince, G. S. Robinson, Frank Beresford, John Swinbourne, Delancy Barclay, Charles Mason, J. E. Walsh, Mrs. F. M. Bates, Frances Baldwin, Carrie Walker; Mlle. Augusta La Belle, dansense, A. Zavistowski, ballet master.

—The following people comprise Barney McAuley's company for A Messenger from Jarvis Section: J. B. Browne, John H. Stuart, Alex Fisher, Charles Mason, Sedley Brown, H. R. Marshall, J. B. Camp, J. Burton, H. Gould, Miss Lizzie Evans, Miss J. Johnston, Mrs. Charles Peters, Miss Grace Bennett, Samuel Fletcher (manager), and B. D. Stevens (business agent).

—Mower and Simmons' Uncle Tom's Cabin Company, with Philip H. Lehnen, manager, comprises the following people: Fred Mower, C. J. Simmons (proprietor), J. Case, A. G. Warner, C. A. Graves, J. A. Cole, Arthur Brown, William Dean, George Kane, G. H. Dorrence, Maud Hillman, Little Blanche Hillman, Irene Stanley, Lulu Page, May Owen, with Charles Daniels as business agent.

—Nat Goodwin, under the management of Brooks and Dickson, commences his regular season at the Arch Street Theatre, Philadelphia, September 5, appearing in a new piece called The Member from Slocum. The company comprises William Herbert, J. G. Saville, James Samuelson, John T. Randall, Eliza and Emie Weathersby, Jennie Reiffarth, Lillian de Garmo, and Annetta Du Mane.

—John T. Raymond will be supported next season by the following company, under the management of John H. Havlin: Atkins Lawrence, Harry Pearson, Jr., D. H. Chase, Wm. Cullington, George Shraeder, George F. Devere, the Misses Agnes Proctor, Lizzie Creese, Katie Baker, Ruth S. Cowles, Grace Gill, Mary Tucker, Lillie Pierson, Jennie Pierson and Emily Hurbert. Frank Farrell is the business manager.

—The Cortland-Murray Combination has been completed, and includes the following names: Grace Cortland, Amelia Watts, Gabrielle McKean, Carrie C. Carter, Mrs. E. R. Dalton, Little Mamie Campbell, John Murray, E. R. Dalton, Frank G. Campbell, M. N. Haviland, Fred Woodhull, J. C. McLaren, H. D. Crickmore, and L. F. Lutyen. Clark and Lutyen are proprietors, and Harry M. Clark manager. They begin the season August 29, at Rockford, Ill.

—Messrs. Smith and Hawley having obtained the exclusive right to produce Augustin Daly's pieces, they have organized their company, which will be called "Smith and Hawley's Fifth Avenue Company," and is composed of the following people: Helen Coleman, Blanche Seymour, Jessie Fremont, Louise Dempsey, Jennie Fisher, John Hart, Donald Robertson, Ignatius O'Byrne, M. N. Haviland, Edward Coyle, Fred. Cotter, Michael Kehoe; Hans Kreissig, leader of orchestra.

—Herbert O'Gradv, author, writes us to warn the great American public to beware of all Evictions except the one which he is to bring over from Dublin with a real Irish jaunting-car, constabulary, costumes, etc. All other Evictions, according to Mr. O'Grady, are base counterfeits. "I have authentic information," writes he, "that a Mr. Charles Verner is offering my drama to managers, and as I have not sold it or given permission to him or anyone else to play my piece in the States, you will understand that he has obtained it by dishonorable means."

—It is the intention of Mr. Wallack, we understand, to put a double stage in his new theatre, similar to that employed at the Madison Square. He says his audiences are generally late ones, and that he proposes to alter the time of raising his curtain—hereafter at half-past eight o'clock, instead of at eight. The foundation is progressing rapidly now, the great bulk of the granite obstructions having been removed. A large electric light has been swung in the centre, and considerable work is done at night. Mr. Wallack hopes to occupy the new building near the holidays. He is not certain what he will open with, but perhaps with a new play.

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